WBAI Folio

from the

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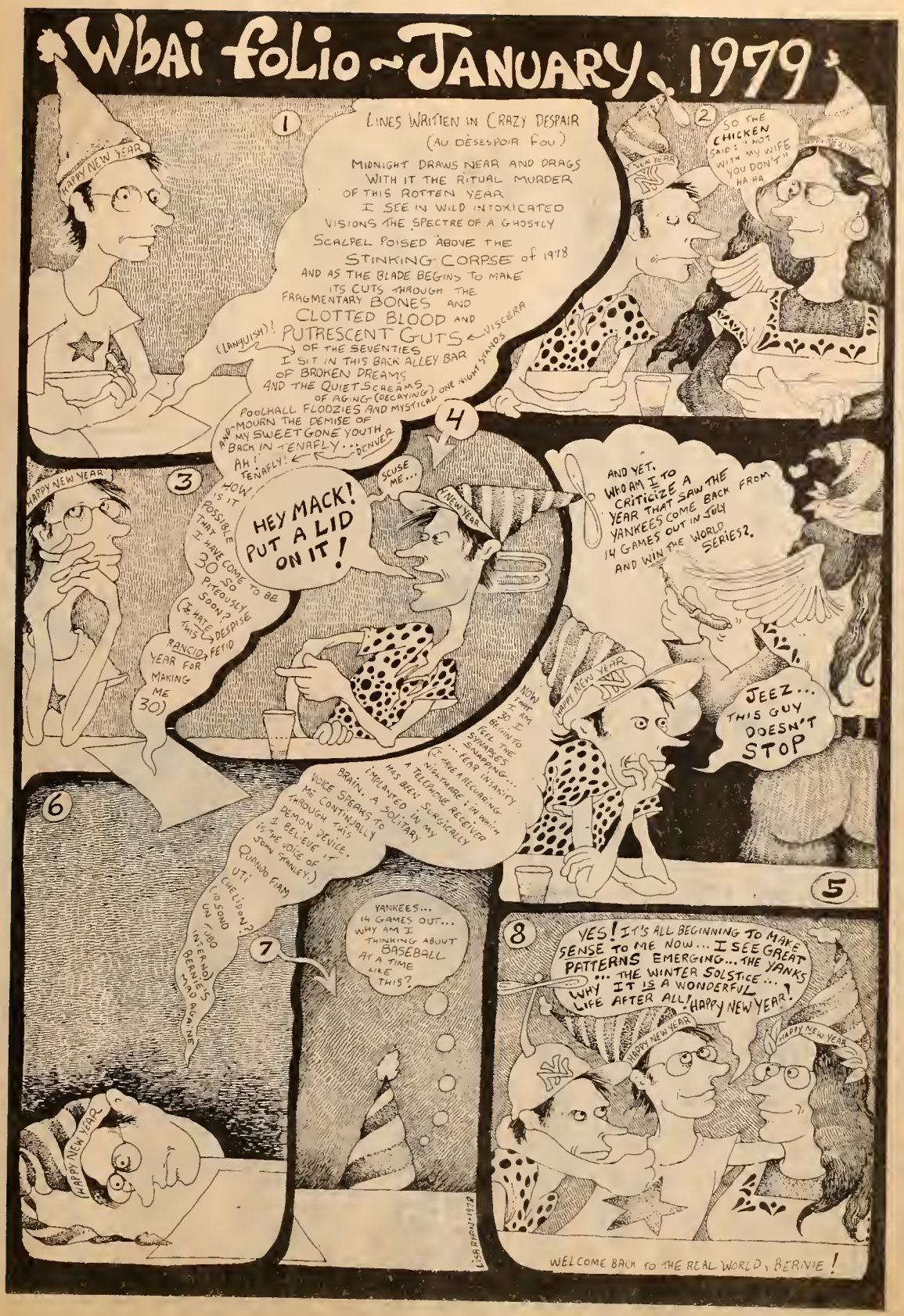
Wbai folio ~ January 1979



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WBAI 99.5 F.M.

THE NOVA CONVENTION

The Nova Convention was a 3-day festival in honor of William Burroughs. Sponsored by Giorno Poetry Systems, the Convention consisted of meetings, panels, conversations and performances, relating to the Burroughs keynote of the Convention and to Burrough's ideas. People came from all over the world, Burroughs scholars, translators, publishers, and people with whom Burroughs has collaborated.

The Convention opened on Thursday, November 30, with a reception at La Maison Francaise of New York University, and was followed by a party at Books & Co. in honor of the publication of "The Third Mind" by William Burroughs and Brion Gysin. On Friday there were lectures and panel discussions by Gerard Lemaire, Phillippe Mikroammos, John Calder, Maurice Girodius, Christian Bourgeis, and Laurie Anderson and Julia Heyward.

On Friday night at the Entermedia Theater, performances included Allen Ginsberg, Merce Cunningham, John Cage, Ed Sanders, Anne Waldman, John Sand, Laurie Anderson, and Julia Heyward. On Saturday afternoon at Entermedia Theater there was a panel discussion with William Burroughs and Brion Gysin, Timothy Leary, Les Levine, Robert Anton Wilson. On Saturday night there were performances by William S. Burroughs, Patti Smith, Frank Zappa, Laurie Anderson and Julia Heyward.

Linda Perry of WBAI and John Giorno of Giorno Poetry Systems have made recordings of these events and have put them together to present an Audio Experimental Theater for your pleasure.

EVERY SUNDAY FROM 7:00 PM TO 8:30 PM

ON THE REAL SIDE
Live Radio with Judy Simmons

She's been doing live shows since last April (in fact, she did the first live show from our new improved location), but people still call up and say, "I've never heard your show before—what's your name again?" You may even have heard the show, late at night when you were half asleep, and you remember a discussion of something heavy among several people who were laughing a lot...

The name is Judy Simmons and she's a poet, author of **Judith's Blues**, published by Broadside Press. Until 1974 she was a manager at AT&T. These days, she works as a freelance writer on business for **Black Enterprise** Magazine and other periodicals, and gives poetry and writing workshops from time to time. She's a pianist and singer of classical and church music and jazz.

In recent months you might have heard her talking with pianist Roland Hanna, or Al Goldstein, publisher of Screw, or Gil Noble, producer of **Like It Is**, the award winning ABC television documentary. She's discussed the dialect of black Americans with linguists, and affirmative action in business with an affirmative action employer.

This month her guests will include Emily Durr and Jeannette Queen, who use sound as a tool for psychic exploration, and, in February, science fiction writer Samuel R. Delany.

Judy says, "I want to entertain, inform and explore—and I want to do all of that together...I like to let the guest unfold—I try not to get in the way."

But she does keep her guests on their toes. She's intellectual without being ivory-tower, and has a way of making people get to the heart of a matter. If you're starved for good conversation, drop by her electronic living room some evening.

TUESDAYS, JAN. 2, 6, 30, 12:30 A.M.

BEST OFF THE PRESS
a weekly magizine review

Can't afford dozens of magazine subscriptions? Tired of wading through the media mire in search of that one satisfying article? Don't get around to the journals each month? Following the recommendations of dozens of serious magazine readers, producer Paul Hoeffel will provide listeners with a rundown of the best articles from local and national magazines, popular journals and newspapers each week. He will let you know where the pieces are, whether they appear in **Heresies** or **The Nation**, **Hustler** or **Foreign Policy Review**, **Soho Weekly** or **The New Yorker**, **Cineaste** or **New Left Review**, **Artforum** or **Business Week**. Hoeffel will also be talking with authors and editors from these magazines, keeping listeners abreast of the comings and goings of new periodicals, and maybe even introducing you to your favorite little rag.

SATURDAYS, 6:05 to 6:20 P.M

PART OF THE ACT
Live Radio with Lynn Samuels

You're flipping through the dial and you hear her voice, and you know immediately you've got WBAI.

The voice is the essence of New York—the old neighborhood in Queens, the sophistication of Manhattan. It's been described as "gravelly yet feminine" but it's indescribable.

You already know Lynn Samuels as an announcer and producer. She has interviewed Magda Denes, author of **In Necessity and in Sorrow**, Hurricane Carter, writer Ed Sanders, the ubiquitous Mark Lane, and entertainer/activist Dick Gregory.

Back by popular demand, Lynn now has her own live show. She'll be interviewing authors, poets and musicians, playing records, and talking to the listeners - just keeping the lines of communication open.

MONDAYS, 3:00 TO 5:00 P.M.

She calls herself BETSY

The Life of Ethel Edmonds

Her grandmother was a slave and her husband's great-grandfather was one of the white men who hunted down Nat Turner. Now she is seventy-eight, a widow, with glaucoma in both eyes and lame from a hip broken five years ago. But she recalls her life with charming modesty, always referring to herself as Betsy. She remembers her earliest childhood, the poverty, violence, stupidity and cruelty she witnessed. She talks of her love for her husband and their struggle to raise and educate their nine children, and sings of "Christ's Way," which made her efforts possible and her life beautiful.

Produced by Barbara Londin.

WEDNESDAY, JANUARY 3, noon to 1:30 P.M.

WBAI NEW YEAR'S BASH!!!!!
party till dawn at the OASIS.....continuous music featuring CHRIS PARKER and the N.Y. RHYTHM SECTION.....and disco music on discs from DISCO DOC....
late-night breakfast buffet.....
.....dancing all night.....
at the OASIS, the Hotel Diplomat.....
110 West 43 Street.....
...tickets in advance $10.....
at the door $12.....for more info call....
....[212] 279-3400....
.....don't miss it!!!!!!!!!!!!!!!!

STAFF

ADMINISTRATIVE
Steve Post (station manager), Mike Feder (assistant manager), Elaine Baly (program director), Greg Ross (assistant program director), Kofi Pendergrass (assistant to the program director), Richard Barr (development director), Lin Rosechild Harris (publicity), Bill Kortum (switchboard operator).

NEWS AND PUBLIC AFFAIRS
Abraham Aig, Lindsay Audin, Al Auster, Mike Barnes, Burton Bollag, Van Bridgeman, Bruce Brown, Karen Conner, Larry Cox, Tricia Del Longo, Vernon Douglas, Peter Drucker, Gregory Firaga, Lisa Giannatosio, Jerry Hatch, Paul Hoeffel, Jon Kalish, Martha Katz, Peretz Kidron (Jerusalem), Arnie Klein, Samori Marksman, David Metzger (acting public affairs director), Marcos Miranda, Judith Murray, Joe Pissarevsky, David Ploski, Ruth Shereff, Mike Shuster (United Nations), Daniel Singer (Paris), Fred Silverman, Ken Tuccillo, Celeste Wesson (news director), Joe Wilson, Bob Zalisk, Eileen Zalisk.
Sports reporting: Fred Herschkowitz, Jimmy Keegan, Milton Mankoff.

MUSIC
Paul Aaron, Chris Albertson, Bob Alexander, Rashied Ali, Adeyemi Bandele, Richard Barr, Mickey Bass, Barbara Bernstein, Peter Bochan, James Brown, Jim Burton, The Laughing Cavalier, Georgia Christgau, Ted Cohen, Candy Cohen, Stanley Crouch, Ann-Marie Cunningham, Kenny Davis, Larry Davis, Carlos De Leon, Miss Theo Donnelly, Bill Farrar, Ondina Fiore, Sara Fishko, Roberta Friedman, Gary Giddins, Verna Gillis, Edward Haber, Craig Harris, Richard Harris, Lin Harris, Bill Hellerman, Jan Hoffman, Edward Houser, Bill Howle, James Irsay, Lloyd James, Howard Johnson, Kathy Kaplan, Jamie Katz, Fred Kleinke, Alan Konal, Kim Kronenberg, Kathy Kurs, Fred King, Manya La Bruja, Paul Lazarus, Jane Lipman, Leonard Lopate, Marian McPartland, Frank Mare, Ilhan Mimaroglu, Bill Moore, Dan Morgenstern, Mildred Norman, Rodger Parsons, Larry Kofi Pendergrass, Tom Piazza, Ted Pierce, Tom Pomposello, Alfred Prettyman, Gregory Reeve, Clayton Riley, Rosetta Reitz, Max Salazar, Mike Sappol, Habte Selassie, Judy Sherman, Lena Sherrod, Beaumont Small, Martin Sokol, Bill Smith, Dick Sudhalter, Allen Taylor, Jim Theobald, Roger Trilling, Michael Triolo, Preston Trombly, Tui St. George Tucker, Billy Vera, Don Wade, Mickey Waldman, Chris Whent, Bob Wood, Paul Wunder, Bill Watson, Brook Zern

LIVE RADIO
Margot Adler, Pepsi Charles, Jehan Clements, denton/Thor, Sara Fishko, John Fisk, Joe Frank, Jim Freund, Verna Gillis, Paul Gorman, Bill Green, Ellis Haizlip, Robert Knight, Ira Leiben, Leonard Lopate, Bill Lynch, Paul McIsaac, Susan Mondzak, Nuyorican Poets' Cafe, Judie Pasternak, Linda Perry, Steve Post, Jessica Raimi, Clayton Riley, Judy Simmons, Beaumont Small, Mickey Waldman, Bill Watson, Marion Weinstein, Paul Wunder, David Wynyard, Bill Young

DRAMA, LITERATURE AND ART
Miguel Algarin, Dennis Bernstein, Wesley Brown, Steve Cannon, Joe Cuomo, Marjorie De Fazio, Fredi Dundee, Ondina Fiore, John Fisk, Judith Ghinger, Michael Goldstein, Michael J. Griffin, Lin Rosechild Harris, Rick Harris (director), Renalda Higgins, Susan Howe, Judith Kass, Bill Kortum, Barbara Londin, Linda Perry, Luciana Polney, Marie Ponsot, Charles Potter, Mike Sappol, Max Schmid, Harry Smith, Yvonne Steadwell, James Umland, Wilhelmina Van Ness, Allen Wolovsky, Paul Wunder, Bob Zalisk, Eileen Zalisk

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ANNOUNCERS
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URBAN AFFAIRS
Pepsi Charles, Bill Lynch (director), Annette Samuels, Annette Walker. Interns: Tony Alves, James Browne, Gregory Firaga, Marcia Greene, Linda Mayo, L. Kofi Pendergrass, Rosemary Washington

WOMEN'S DEPARTMENT
Donna Allegra, Margaret Chin, Fatisha, Adrienne Gantt, Joan Gee, Rose Jordan, Eileen Kane, Judie Pasternak (co-director), Stacyann Pober, Rosemarie Reed, Viv Sutherland (co-director), Renita Weems, Eileen Zalisk

SUBSCRIPTIONS
Joe Rudnicki (subscriptions registrar), Marc Raskin, Fred Kleinke

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PACIFICA WASHINGTON BUREAU
Rachel Brown, Richard Chimberg, Ted Clark (Bureau Chief), Mary Kasamatsu, Michelle Magar, Patricia Neighmond, Brenda Wilson

Mike Feder, Assistant Manager

US ISSN 9942-9554

REPORT TO THE LISTENER

"Our financial situation is not good," says Mike Feder, assistant manager of WBAI, "But we are making progress paying our creditors."

This is thanks to you, our subscribers, you wonderful people who pledged over $75,000 in our recent Marathon. We hope you'll consider your money well spent in 1979.

Incredibly, we are flush enough to have rented additional space on the 22nd floor of this building. Pacific News Service will be sharing this annex with the Folio Department and all those cardboard boxes left over from our move. Other architectural news: our National Director, Joel Kugelmass, was in town in December trying to raise money for the Capital Building Fund (i. e., studios. Remember when we had studios?).

Finally, for you nostalgia buffs out there, Steve Post celebrated his anniversary with the station on December 1. He won't say just how long he's been here, but archeologists say a long, long time. Congratulations, Uncle Stevie—as Groucho would have said, "He's been here since before the cornerstone of the building was laid—and believe me, cornerstones don't get laid very often."

Jessica Raimi

Jessica Raimi
Folio Editor

LETTERS

Where is the right wing?

I will resubscribe to your station providing you have a different personality on your station once or twice a week. I am bored with the unilateral political views of WBAI. It is unhealthy and jejune—why not a political personality of William Buckley's or Barry Farber's or Rev. Jesse Jackson's philosophy?

A listener

Come back, Dr. Chartrand

Whatever happened to science/nature programming (physics, astronomy, biology(on WBAI?

The Folio format is not very helpful. Regular programs whose descriptions are always the same should appear in a (week-at-a-glance) block form. Music programs should be more specifically described: i.e. I'd like to know in advance which artists or compositions are to be aired on a particular date.

Michael Bonifanti

Bob and Eileen Zalisk are covering the science beat, though admittedly there is no astronomy these days. As for the Folio format, maybe you're right, but then, our Survey indicated that the chart was not all that popular, so we let the majority rule. Also, it is difficult to paste in all those little pieces of type that go into the squares of a chart. The copy may be the same, but every show is unique, and that's what counts. As for music programs, our producers often prefer to respond to the mood of the moment when programming their shows, the artistic personality being what it is.

Our anguished listeners

As a humanbeing I am a disgrace. As an hallucination, I am far ahead of my time.

On certain days I am many feet taller than everyone I pass on the street. On certain of the other days I am several feet shorter. This no longer bothers me. I spill red wine on my white shirt. This sets me dreaming. Of: Stained Sicilian walls. Twisted streets. Hot thighs in dark courtyards. White blouses in the black night. I surface in extreme embarrassment. Ladies on the bus look at my erection with wistfull disproval. I get off before my stop. I work as a bookeeper in the Windows-on-the-World restaurant at the very top of the tallest building in the city. This is no longer extraordinary to me. I refer not to the irony but to the view—at first I was dizzy. I couldn't buckle down to work with helicopters whizzing past my eyes. This changed. Now I am as others. My job is a tomb. I rest comfortably in it: Arms folded and two weeks off each year.

Forget all that. Really I am writing to say it that the loneliness is unbearable so if you

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WBAI is on the air 24 hours a day, broadcasting at a frequency of 99.5 MHz. Our transmitter is located in the Empire State Building, and we broadcast with an effective radiated power of 5.4 kw (horizontal) and 3.85 kw (vertical). Power equivalent to 50 kw at 500 feet. Our antenna stands 1223 feet above average terrain. The studios are located at 505 Eighth Avenue, New York, N.Y. 10018. Subscriptions and donations may be sent to WBAI, P.O. Box 1234S, Church Street Station, New York, N.Y. 10249. Business inquiries may be made by calling during working hours at (212) 279-3400. WBAI is owned and operated by the Pacifica Foundation, a non-profit corporation operating four other stations in Washington, D.C., Los Angeles, Berkeley and Houston.

MONDAY 1

5:00 CARRIBBEAN CRUISE
Live radio with Beaumont Small.
7:00 THE MONDAY MORNING SHOW
Live radio with Clayton Riley
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Folk music with Barbara Bernstein.
10:00 ANYTHING GOES
Broadway show music with Paul Lazarus.
12:00 PROGRAM ANNOUNCEMENTS
WOMEN'S STUDIES
Viv Sutherland examines the problems women face in this world.
1:30 ARE YOU LISTENING?
This new series of programs is centered around the idea that quality music prevails throughout history. Bach, Beatles, Blues, and Bream. This is the spot to hear music's best. Presented by Mike Triolo.
3:00 MORE THAN HALF THE WORLD
Live radio with Judie Pasternak.
5:00 BREAD AND ROSES
To be announced.
6:00 SPECTRUM: CONVERSATIONS ABOUT AUDIO
Rodger Parsons conducts an inquiry into the nature and meaning of malfunction.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 COMMUNITY BULLETIN BOARD
7:30 NEWS
Presented by Celeste Wesson.
8:15 THOR'S HAMMER
An arts essay presented by Wesley Brown.
8:30 EVERYWOMANSPACE
Donna Allegra interviews Blanche Cooke about Crystal Eastman. The program will focus on Blanche's new book, including readings about Ms. Eastman.
10:00 THE LESBIAN SHOW
With Eileen Kane.
11:00 THE RIGHT TO BE WRONG: FREE SPEECH FOR EXTREMIST GROUPS
A documentary produced by our sister station KPFA in Berkeley which follows the events in Skokie, the A.C.L.U's decision to defend the Nazis and the internal conflicts in the A.C.L.U. over that decision.
12:00 PROGRAM ANNOUNCEMENTS
'ROUND MIDNIGHT
Live radio with Leonard Lopate. Tonight, the Go-Go Life, a discussion with two go-go dancers (who prefer to remain anonymous for reasons of personal safety) about the clubs, the owners, the managers, the clients, and the other dancers.

TUESDAY 2

5:00 SKYLITE
Live radio with Linda Perry.
7:00 THE TUESDAY MORNING SHOW
Live radio with Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Presented by Ted Pierce.
12:00 PROGRAM ANNOUNCEMENTS
CROSS CULTURAL STUDIES OF WOMEN IN SOCIETY
Produced by Eileen Zalisk.
1:00 PSYCHIC EXPLORATIONS
Researcher Peter Jordan and guests will discuss the field of psychic phenomena.
1:30 SOUNDS OF BRAZIL
Brazilian popular music, presented by Mildred Norman.
3:00 NUANCES
Live radio with Pepsi Charles.
5:00 BREAD AND ROSES
The Learning Line. Series host Dennis Bernstein talks with Barbara Fisher, author of a new nutrition curriculum that is slowly being adopted by boards of education throughout the country.
6:00 SEVEN INNING STRETCH
A sports talk and call-in program coordinated by Fred Herschkowitz.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 HOT FLASHES
Women's news from Majority Report.
7:30 NEWS
With Celeste Wesson.
8:15 SCIENCE AND MEDICAL REPORT
Produced by Bob and Eileen Zalisk.
8:30 ILLUMINATIONS
Produced by the Urban Affairs Department.
9:30 EAST SIDE/WEST SIDE
Affairs of the community, as reported by Annette Samuels.
10:00 THE RADIO
Radio drama produced by Charles Potter and David Rapkin.
10:30 JAZZ
Presented by Me Neal.
12:00 PROGRAMNNOUNCEMNTS
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WEDNESDAY 3

5:00 EARTHWATCH
Live radio with Robert Knight.
7:00 RADIO CITY
Live radio with Sara Fishko.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Presented by Bob Wood.
12:00 PROGRAM ANNOUNCEMENTS
SHE CALLS HERSELF BETSY: THE LIFE OF ETHEL EDMONDS
Ethel Edmonds' grandmother was a slave and her husband's great-grandfather was one of the white men who hunted down Nat Turner. Now she is seventy-eight, a widow, with glaucoma in both eyes, and lame from a hip broken five years ago. With charming modesty, she recalls her life, always referring to herself as Betsy. She tells of her early childhood, the poverty, violence, stupidity and cruelty she witnessed. She talks of her love for her husband and their struggle to raise and educate their nine children, and sings of "Christ's Way," which made her efforst possible and her life beautiful. Produced by Barbara Londin, with special thanks to Harry Lynn of NBC News for his help in obtaining this material. The unedited tapes of M. Edmonds' life are in the collection of the Hartford, Connecticut Historical Society.
1:30 THE GOOD CITY UNDERGROUND ROCK SHOW
With Bob Alexander.
3:00 CAREERS FOR MINORITIES
A discussion of the growing numbers of minority people entering law, engineering and medical schools, among representatives of groups that supply pre-training, tuition assistance and counseling for students who wish to enter professional schools. Hosted by Vernon Douglas.
5:00 BREAD AND ROSES
Crime and Punishment. Sociologist Dave Greenberg talks with cops about race relations in the New York City Police Department.
6:00 THE VELVET SLEDGEHAMMER
A women's magazine of the air, produced by the Women's Department.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 THE GREAT OUTDOORS
Non-abusive outdoor recreation, produced by Don Wade, with the assistance of the New York-New Jersey Trail Conference.
7:30 NEWS
With Celeste Wesson.
8:15 REPORT ON CHILE
With representatives of Chile support groups.
8:30 GAY RAP
Live discussion of issues concerning the gay male community, with David Wynyard.
9:30 GWENDOLYN BROOKS: INTERVIEW AND READING
The poet reads her work and is interviewed by Charles Lynch and Joe Cuomo. She is the author of A Street in Bronzeville, Annie Allen (which received the Pulitzer Prize), and In the Mecca.
11:00 JAZZ
With Dave Fenton.
12:00 PROGRAM ANNOUNCEMENTS
STONED AGE
Bruce Brown and Paul Wunder look at drugs of all sizes, shapes and compositions.

AD ABSURDUM – an editorial by Blind Boy Grunt (editor)

As if what's going on in China isn't crazy enough, now we've got Guyana to worry about. As with the Chinese front, the die-in in Guyana has been reported with much interpretation. Even Ronald Reagan sensed a meaning behind the event, observing that the People's Temple never helped any Republicans. Nevertheless, Jonestown resists all explanation, and only goes to show the ultimate pointlessness of existence: over 900 successful suicides protesting, according to the official version, "fascism and racism." This high-minded statement is rather like saying the Civil War was fought to free the slaves. Noble sentiments are being voiced all over. The USSR - those champions of democracy - have accused capitalism as the root cause for the deaths (times have changed some since religion was called the "opiate" of the people). Capitalists say that Jim Jones was "paranoid." There's probaly elements of truth in both these charges, but they do not explain anything. Is an explanation necessary? We've seen another example of the seemingly unlimited human potential for destruction and stupidity, and there's no cure for that. No doubt, we'll always be surprised. No doubt, we'll keep on doing it. In the end, like Jonestown, we will all go together when we go. God bless, and pass the kool-aid, Dad.

grunt

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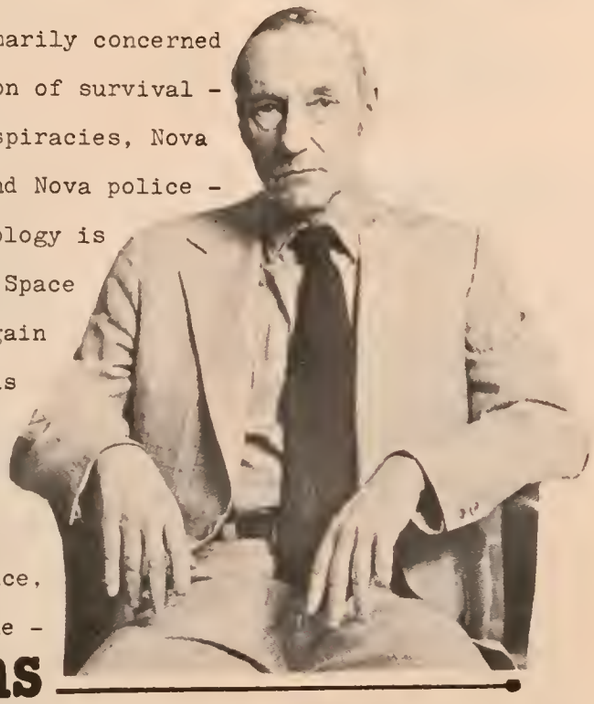
I am primarily concerned with the question of survival - with Nova conspiracies, Nova criminals, and Nova police - A new mythology is possible in the Space Age, where we will again have heroes and villains, as regards intentions towards this Planet - I feel that the future of writing is in Space, not Time -

Burroughs



Linda Perry and John Giorno present an Audio Experimental Theatre composed of recordings made at the three day Nova Covention, held in honor of author William S. Burroughs. Tune in, every Sunday, from 7:00 PM to 8:30 PM.

SATURDAY 6

5:00 AMERICAN PIE
Live radio with Ira Liebin.
8:30 NEWS REBROADCAST
9:00 PROGRAM ANNOUNCEMENTS
ONCE UPON THE AIR
Children's radio with Jehan Clements and Susan Mondzak.
11:00 BRUNCHPAIL
Live radio with Paul Gorman.
1:00 THE PIPER IN THE MEADOW STRAYING
Folk and folk-based music from the British Isles and North America, presented by Edward Haber.
2:00 THE NEXT SWAN
Live radio with Mickey Waldman.
4:00 EL RINCON CALIENTE
Latin music with Carlos De Leon.
6:00 PROGRAM ANNOUNCEMENTS
BEST OFF THE PRESS
Paul Hoeffel gives a rundown of the week's best articles from a wide selection of magazines, journals and newspapers.
6:30 NEWS
With Ruth Shereff.
7:00 ALTERNATE CURRENTS
Tom Leykis looks at Pay TV with representatives from Home Box Office, WilmetCo, and Showtime.
8:00 THE LATIN MUSICIANS HOUR
With Max Salazar.
9:00 THE NUYORICAN POET'S CAFE
Live from the Cafe, located at 505 East 6th Street: poetry, music, theater, and discussion from the cultural center of the Lower East Side.
11:00 ELECTRONIC MUSIC
Presented by Ilhan Mimaroglu.
12:00 PROGRAM ANNOUNCEMENTS
LIVE RADIO
With Habte Selassie.

THURSDAY 4

5:00 COMES THE DAWN
Live radio with denton/Thor.
7:00 ROOM 101
Live radio with Steve Post
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 A CONSORT OF EARLY MUSIC
Works include:
Dowland: The Second Book of Songs, selections (1600)
Obrecht: Missa: "Mi-Mi"
Sweelinck: Organ Works
Presented by Ted Cohen.
12:00 PROGRAM ANNOUNCEMENTS
SELF-HELP
A new program from the Public Affairs Department, produced by Andrew Humm.
1:30 A TASTE OF THE BLUES
Presented by Billy Vera.
3:00 JERRY HATCH LIVE
5:00 BREAD AND ROSES
Health and nutrition with Linda LaViolette.
6:00 ISSUES IN SCIENCE AND HEALTH
Presented by Bob and Eileen Zalisk.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 COMMUNITY BULLETIN BOARD
7:30 NEWS
With Celeste Wesson.
8:15 AFRICA AND THE WORLD
Political commentary with Samori Marksman.
8:30 PEOPLE IN MOTION
In the Workplace. A new monthly program on unions and union issues, hosted by Mimi Rosenberg.
9:30 VISITS WITH MARXIST THINKERS
Bertell Ollman speaks with Russell Jacobi, author of Social Amnesia; A Critique of Conformist Psychology From Adler to Lang.
10:30 SCRAPPLE FROM THE APPLE
Jazz presented by Jamie Katz.
12:00 PROGRAM ANNOUNCEMENTS
UNSTUCK IN TIME
Live radio with Margot Adler.

FRIDAY 5

5:00 POWER IN THE DARKNESS
Live radio with David Wynyard.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS BROADCAST
9:30 MORNING MUSIC
Presented by The Laughing Cavalier.
12:00 PROGRAM ANNOUNCEMENTS
TO BE ANNOUNCED FROM THE PUBLIC AFFAIRS DEPARTMENT
1:30 THE GRASS ROOTS OF MUSIC
Kathy Kaplan and Frank Mare present the best of old-time and traditional bluegrass music.
Produced by Don Wade.
3:00 LIVE RADIO
Producer to be announced.
5:00 BREAD AND ROSES
To be announced.
6:00 ARTS EXTRA
A review of the state of the arts in New York, produced by the Drama, Literature, and Arts Department.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 WOMEN'S COMMUNITY BULLETIN BOARD
7:30 NEWS
With Celeste Wesson.
8:15 REPORT ON THE ECONOMY
With the Institute for Labor Education and Research.
8:30 THE WBAI MUSIC STORE
To be announced.
11:00 INVENTION
Billy Taylor, internationally famed jazz artist, talks with James Umland about jazz as invention.
12:00 PROGRAM ANNOUNCEMENTS
LISTENING WITH WATSON
Live radio with Bill Watson.

The WBAI Folio is sent free to all subscribers of WBAI-FM. All unsolicited manuscripts, art and photography must be accompanied by a stamped, self-addressed envelope if return is requested. Artists' and photographers' portfolios reviewed by appointment. All correspondence should be addressed to Folio Editor, WBAI, 505 Eighth Avenue, N.Y., N.Y. 10018.
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Typesetting by Myrna Zimmerman. Calligraphy by Bernie Maisner.
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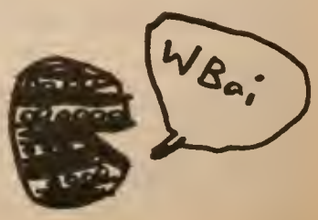
Publication costs for the Folio are made possible in part by a grant from the Corporation for Public Broadcasting.
Cover by Lisa Ryan.

SUNDAY 7

5:00 SOUNDTRACK
Live radio with Paul Wunder. Rapping about the cinema, news, movie reviews, film music, LIVE phone-in, and a special playing, each week of one of RCA's Red Seal albums of classic film scores. This week, the first in the series, The Sea Hawk.
8:30 NEWS REBROADCAST
9:00 PROGRAM ANNOUNCEMENTS
HERE OF A SUNDAY MORNING
Early and Baroque music with Chris Wnent.
11:00 IN THE SPIRIT
Spiritual discussions with Lex Hixon.
1:00 THROUGH THE OPERA GLASS
Rare recordings of rare operas, presented by Martin Sokol.
4:00 WELCOME TO OUR WORLD
Presented by Samori Marksman.
6:00 PROGRAM ANNOUCEMENTS
MISCELLANY
6:30 NEWS
With Ruth Shereff.
7:00 THE AUDIO EXPERIMENTAL THEATER PRESENTS: THE NOVA CONVENTION
The Nova Convention was a 3-day festival in homage to William S. Burroughs, which took place on Nov. 30 and Dec. 1st and 2nd. It was produced by Giorno Poetry Systems, Inc. Linda Perry and John Giorno have made recordings of the performance pieces and conversations which took place there, and have put them together to create this Audio Experimental Theater.
8:30 THE SUNDAY EVENING GOSPEL PROGRAM
Mahalia Jackson, Sam Cooke, Shirley Caesar, the Swans, the Wards, James Cleveland, Marion Williams, and more. Produced by Leonard Lopate.
10:00 JAZZ SAMPLER
With Bill Farrar.
12:00 PROGRAM ANNOUNCEMENTS
MORE THAN HALF THE WORLD
Live radio with Judie Pasternak.



MONDAY 8

5:00 CARRIBBEAN CRUISE
Live radio with Beaumont Small.
7:00 THE MONDAY MORNING SHOW
Live radio with Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Folk music with Barbara Bernstein.
10:00 ANYTHING GOES
Broadway show music with Paul Lazarus.
12:00 PROGRAM ANNOUCEMENTS
WOMEN'S STUDIES
With Viv Sutherland.
1:30 ARE YOU LISTENING?
Has commercial music got you down and bored? Refresh yourself with Michael Triolo.
3:00 PART OF THE ACT
Live radio with Lynn Samuels.
5:00 BREAD AND ROSES
The New York Committee on Occupational Safety and Health. Today, a look at Workers' Compensation, hosted by Michael McCann.
6:00 SPECTRUM: CONVERSATIONS ABOUT AUDIO
Rodger Parsons explains why you can't manipulate electrons with tweezers.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 COMMUNITY BULLETIN BOARD
7:30 NEWS
With Celeste Wesson.
8:15 CINEASTE AT THE MOVIES
8:30 THOR'S HAMMER
A weekly review of the arts in New York, today with Charles Lynch.
9:00 EVERYWOMANSPACE
Women's Legal Clinics with lawyer Carol Lefcourt.
10:00 THE LESBIAN SHOW
With Rose Jordan.
11:00 WOMEN IN SCIENCE AND HEALTH
Eileen Zalisk presents conversations and items of interest about women making careers in research and technology.
12:00 PROGRAM ANNOUNCEMENTS
'ROUND MIDNIGHT
Blanche Cook (editor of Crystal Eastman on Women and Revolution) and Joan Kelly contrast the aims and aspirations of the women's movement in the early years of this century with those of today. Live, with Leonard Lopate.

TUESDAY 9

5:00 SKYLITE
Live radio with Linda Perry.
7:00 THE TUESDAY MORNING SHOW
Live radio with Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Presented by Alfred Prettyman.
12:00 PROGRAM ANNOUNCEMENTS
NEW YORK POLITICAL SCENES
Presented by the Urban Affairs Department.
1:00 TO BE ANNOUNCED
1:30 SHORT CUTS
Presented by Peter Bochan.
3:00 NUANCES
Live radio with Pepsi Charles.
5:00 BREAD AND ROSES
The Sisterhood of Black Single Mothers looks at issues concerning the black family.
6:00 SEVENTH INNING STRETCH
A sports and call-in program coordinated by Fred Herschkowitz. This week, how to avoid and treat sports-related injuries.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 HOT FLASHES
Women's news from Majority Report.
7:30 NEWS
With Celeste Wesson.
8:15 SCIENCE AND MEDICAL REPORT
Produced by Bob and Eileen Zalisk.
8:30 ILLUMINATIONS
Produced by Bill Lynch and the Urban Affairs Department.
9:30 CARIBBEAN CURRENTS
News and views of the islands with Annette Walker.
10:00 THE RADIO
Serialized radio drama, produced by Charles Potter and David Rapkin.
10:30 JAZZ
Presented by Mike Neal.
12:00 PROGRAM ANNOUNCEMENTS
AFRO-CENTRIC
Live radio with Adeyemi Bandele.

WEDNESDAY 10

5:00 EARTHWATCH
Live radio with Robert Knight.
7:00 RADIO CITY
Live radio with Sara Fishko.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Presented by James Irsay, courtesy of WFIU in Indiana.
12:00 PROGRAM ANNOUNCEMENTS
THINGS THAT I DO IN THE DARK AND OTHER POEMS
is the title of June Jordan's Spoken-Arts album (SA 1142). This program will include readings from that album and interviews with poets Pat Jones and Esther Louise. Produced by Steve Cannon.
1:30 CARIBBEAN MUSIC
Presented by Habte Selassie.
3:00 LIVE RADIO
Producer to be announced.
5:00 BREAD AND ROSES
The Madness Network with Project Release. This month, a look at ECT; electro-shock therapy.
6:00 THE VELVET SLEDGEHAMMER
A women's magazine of the air, featuring Hot Flashes from Majority Report, news, interviews, media notes. Produced by the Women's Department.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 THE GREAT OUTDOORS
Non-abusive recreation, related to you by Don Wade with the cooperation of the New York-New Jersey Trail Conference.
7:30 NEWS
With Celeste Wesson.
8:30 GAY RAP
Discussion of subjects of interest to the gay male community with listener phone calls. Presented by David Wynyard.
9:30 JACK P. EISNER: A LIFE
Jack Eisner was a young man when the Nazis invaded Warsaw. He fought in the Warsaw Ghetto uprising, and was captured and deported to the camps. He masterminded a series of escapes, was recaptured, tortured and finally liberated by the American army.
Following the war, he was a witness at the trial of war criminals at Dachau, and assisted the Counter Intelligence Corps of the U.S. Government in tracking down Nazi criminals.
He now lives in this country and is the founder of the Warsaw Ghetto Resistance Organization. He produced a documentary film, The Lost Generation, about Jewish children of the Holocaust, and has written his autobiography, P14461—The Survivor, which is soon to be made into a movie. In this program, he talks of his life and work with Barbara Londin.
10:30 JAZZ
Presented by Dave Fenton.
12:00 PROGRAM ANNOUNCEMENTS
STONED AGE
Bruce Brown and Paul Wunder examine drugs.

Political Prisoners and the Media

BEFORE

AFTER

Shaun Tillman

THURSDAY 11

5:00 COMES THE DAWN
Live radio with denton/Thor.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 CHAMBER MUSIC
Beethoven: Cello Sonata in A, opus 69
Smetana: String Quartet in E Minor ("From My Life")
Some unusual, little-known works by Arnold Schonberg:
Die Eiserne Brigade (a soldier's march)
Weihnachtsmusik (based on two Christmas carols)
Song of the Wood-Dove (chamber arrangement from a section of "Gurre-lieder")
Presented by Ted Cohen.
12:00 PROGRAM ANNOUNCEMENTS
1:00 HOUSING NOTEBOOK
With Esther Rand.
1:30 A TASTE OF THE BLUES
Presented by Richard Barr.
3:00 JERRY HATCH LIVE
5:00 BREAD AND ROSES
With John Esposito of the Consumer Protection Board.
6:00 TIME FOR A CHANGE
Alan Leventhal talks to people who are actively changing their lives and influencing others through a well-grounded understanding of mental and physical health.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:30 NEWS
With Celeste Wesson.
8:30 ON THE RECORD
Interviews with members of New York City's bureaus and departments, with Rodger Parsons.
9:30 POLITICAL MUSIC OF THE 70'S
We continue our series on the singers and songs of the 1970's. Produced by Kathy Jarvis and Julie Schulman.
10:30 SCRAPPLE FROM THE APPLE
Jazz with Jamie Katz.
12:00 PROGRAM ANNOUNCEMENTS
UNSTUCK IN TIME
Live radio with Margot Adler.

FRIDAY 12

5:00 POWER IN THE DARKNESS
Live radio with David Wynyard.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Presented by The Laughing Cavalier.
12:00 PROGRAM AANOUNCEMENTS
TO BE ANNOUNCED
1:30 THE GRASS ROOTS OF MUSIC
Kathy Kaplan and Frank Mare present the best of traditional and old-time bluegrass music. Produced by Don Wade.
3:00 LIVE RADIO
Producer to be announced.
5:00 BREAD AND ROSES
People in Motion. Where they live, where they work, how they organize, with Mimi Rosenberg.
6:00 ARTS EXTRA
A review of the state of the arts in New York, produced by the Drama, Literature and Art Department.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:30 NEWS
With Celeste Wesson.
7:15 WOMEN'S COMMUNITY BULLETIN BOARD
8:30 THE WBAI MUSIC STORE
Music to be announced.
11:00 FROM THE NAIVETE OF YOUTH TO THE MATURITY OF POLITICAL SOPHISTICATION
The poetry of Ann Spinnell, produced by Steve Cannon.
12:00 PROGRAM ANNOUNCEMENTS
LISTENING WITH WATSON
Live radio with Bill Watson.

SATURDAY 13

5:00 AMERICAN PIE
Live radio with Ira Leibin.
8:30 NEWS REBROADCAST
9:00 PROGRAM ANNOUNCEMENTS
ONCE UPON THE AIR
Children's radio with Jehan Clements and Susan Mondzak.
11:00 BRUNCHPAIL
Live radio with Paul Gorman.
1:00 PIPER IN THE MEADOW STRAYING
Folk and folk-based music from the Britisch Isles and North America, presented by Edward Haber.
2:00 THE NEXT SWAN
Live radio with Mickey Waldman.
4:00 EL RINCON CALIENTE
Latin music with Carlos De Leon.
6:00 PROGRAM ANNOUNCEMENTS
MISCELLANY
6:30 NEWS
With Ruth Shereff.
7:00 ALTERNATE CURRENTS
Al Auster of Cineaste Magazine interviews Andrew Sarris about his recent book, Politics and Cinema.
8:00 THE LATIN MUSICIANS HOUR
With Max Salazar.
9:00 BRITISH AND AMERICAN POETRY FESTIVAL
During August of 1978, under the directorship of Pulitzer Prize winner Louis Simpson, the Poetry Center at Stony Brook held a Poetry Festival. Among those to be heard tonight are Galway Kinnell, Al Young, Adrian Mitchell, Alice Walker, Don Hall, Tony Harrison, and others. Produced for WBAI by Dennis Bernstein, technical assistance from Gerry Podd.
11:00 THE GOLDEN AGE OF RADIO
The Hound of the Baskervilles, part 1; and Battle of the Titans, a new adventure of Sherlock Holmes, starring Nigel Bruce and Basil Rathbone.
12:00 PROGRAM ANNOUNCEMENTS
SOUNDSCAPE
Live radio with Verna Gillis.

Jack Izower

SUNDAY 14

5:00 SOUNDTRACK
Live radio with Paul Wunder. This week, Paul's Red Seal selection will be Now Voyager.
8:30 NEWS REBROADCAST
9:00 PROGRAM ANNOUNCEMENTS
HERE OF A SUNDAY MORNING
Early and Baroque music with Chris Whent.
11:00 IN THE SPIRIT
Spiritual discussions with Lex Hixon and guests.
1:00 THROUGH THE OPERA GLASS
Rare recordings of rare operas with Martin Sokol.
4:00 WELCOME TO OUR WORLD
Producer to be announced.
6:00PROGRAM ANNOUNCEMENTS
BEST OFF THE PRESS
Paul Hoeffel gives a rundown of the week's best articles from a wide selection of magazines, journals and newspapers, and interviews writers and editors.
6:30 NEWS
With Ruth Shereff.
7:00 THE AUDIO EXPERIMENTAL THEATER PRESENTS: THE NOVA CONVENTION
The Nova Convention was a 3-day festival in homage to William S. Burroughs, which took place on Nov. 30 and Dec. 1st and 2nd. Linda Perry and John Giorno have made recordings of the performance pieces and conversations which took place there, and have put them together to create this Audio Experimental Theater.
8:30 THE SUNDAY EVENING GOSPEL PROGRAM
From Sister Rosetta Tharpe and the Golden Gates in the thirties to Walter Hawkins and the Keynotes in the seventies. Presented by Leonard Lopate.
10:00 JAZZ SAMPLER
Presented by Bill Farrar.
12:00 PROGRAM ANNOUNCEMENTS
MORE THAN HALF THE WORLD
Live radio with Judie Pasternak.

MONDAY 15

5:00 CARRIBBEAN CRUISE
Live radio with Beaumont Small.
7:00 THE MONDAY MORNING SHOE
Live radio with Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Folk music with Barbara Bernstein.

10:00 ANYTHING GOES
Broadway show music with Paul Lazarus.
12:00 PROGRAM ANNOUNCEMENTS
WOMEN'S STUDIES
Women's history, art, and culture, with Viv Sutherland.
1:30 ARE YOU LISTENING?
In program number three of this continuing series on quality music we hear guitar music of the past and present. Presented by Michael Triolo.
3:00 PART OF THE ACT
Live radio with Lynn Samuels.
5:00 BREAD AND ROSES
The Foundation of Alternate Cancer Therapies with Ruth Sackman. This month, fluoridation and cancer.
6:00 SPECTRUM: CONVERSATIONS ABOUT AUDIO
Roder Parsons tells you what to do when your stereo is playing "God Bless America" and the record you put on is "Love To Love You, Baby."
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 COMMUNITY BULLETIN BOARD
7:30 NEWS
With Celeste Wesson.
8:30 THOR'S HAMMER
A weekly review of poetry and fiction, presented by Janet Sternberg.
9:00 EVERYWOMANSPACE
A program by, for, and about women, produced by the Women's Department.
10:00 THE LESBIAN SHOW
With Eileen Kane.
11:00 TO BE ANNOUNCED
12:00 PROGRAM ANNOUNCEMENTS
'ROUND MIDNIGHT
Tonight's guests are two successful models and an ex-model who will talk about the positive and negative sides of one of the most glamourous professions. Live radio with Leonard Lopate.

TUESDAY 16

5:00 SKYLITE
Live radio with Linda Perry.
7:00 THE TUESDAY MORNING SHOW
Live radio with Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Presented by Ted Pierce.
12:00 PROGRAM ANNOUNCEMENTS
CROSS CULTURAL STUDIES OF WOMEN IN SOCIETY
Produced by Eileen Zalisk.
1:00 PSYCHIC EXPLORATIONS
Researcher Peter Jordan and guests will discuss the field of psychic phenomena.
1:30 SOUNDS OF BRAZIL
Brazilian popular music presented by Mildred Norman.
3:00 NUANCES
Live radio with Pepsi Charles.
5:00 BREAD AND ROSES
The Gray Panthers look at issues concerning the elderly. Hosted by Lydia Bragger and Phil Steere.
6:00 SEVENTH INNING STRETCH
A sports talk and call-in program coordinated by Fred Herschkowitz. This week, books about baseball, both fiction and non-fiction.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 HOT FLASHES
Women's news from Majority Report.
7:30 NEWS
With Celeste Wesson.
8:30 THE SPECTRE HAUNTING AFRICA
Produced by Samori Marksman.
10:00 THE RADIO
Radio drama produced by Charles Potter and David Rapkin.
10:30 JAZZ
Presented by Mike Neal.
12:00 PROGRAM ANNOUNCEMENTS
ON THE REAL SIDE
Live radio with Judy Simmons.

WEDNESDAY 17

5:00 EARTHWATCH
Live radio with Robert Knight.
7:00 RADIO CITY
Live radio with Sara Fishko.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Presented by James Irsay, courtesy of WFIU in Indiana.
12:00 PROGRAM ANNOUNCEMENTS
THE POET, JAMES REISS:
James Reiss is the author of several collections of poetry including The Breathers. He talks with Dennis Bernstein about his life and work as a poet and teacher. He reads a selection of his own poetry including several poems from his forthcoming collection, A Candy Store In Washington Heights. Produced by Dennis Bernstein.
1:30 HUBERT SELBY
An interview with the author of Last Exit To Brooklyn about his latest novel, Requiem For A Dream, with Rick Harris.
1:30 PRAIRIE ECHOES
An all-western music show featuring traditional and contemporary western swing, cowboy and 1940's style country music with live call-in. Hosted by Paul Aaron.
3:00 LIVE RADIO
Produced by Tom Leykis.
5:00 BREAD AND ROSES
The Radical Alliance of Social Service Workers. This month, a help line to answer all your questions about welfare, unemployment insurance, food stamps, etc. Coordinated by Arnie Korotkin.
6:00 THE VELVET SLEDGEHAMMER
A women's magazine of the air, featuring Hot Flashes from Majority Report, news, interviews, media notes. Produced by the Women's Department.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 THE GREAT OUTDOORS
Non-abusive outdoor recreation, related to you by Don Wade with the cooperation of the New York-New Jersey Trail Conference.
7:30 NEWS
With Celeste Wesson.
8:30 GAY RAP
Discussions of subjects of interest to the gay male community, with listener phone calls, hosted by David Myniard.
9:30 THE ART OF DOROTHY RICHARDSON:
Readings and discussions of the early 20th century genius, Dorothy Richardson, and her series of novels, Pilgrimage. Produced by Marie Ponsot, with guests Rosemary Deen and Suzette Henke.
10:30 JAZZ
Presented by Dave Fenton.
12:00 PROGRAM ANNOUNCEMENTS
STONED AGE
Paul Wunder and Bruce Brown examine drugs which have a bad effect on your ability to...uh, to...uh, to...uh, tell old jokes.

THURSDAY 18

5:00 COMES THE DAWN
Live radio with denton/Thor.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNEMENTS
NEWS REBROADCAST
9:30 A CONSORT OF EARLY MUSIC
Works include: Ockeghem: Missa, "Sub Tuum Praesidium"; Bach: The Art of the Fugue, selections (comparative performances); Buxtehude: Organ Works
12:00 PROGRAM ANNOUNCEMENTS
SOCIAL POLICY
Produced by Colin Jackson and Vivian Greer.
1:30 TO BE ANNOUNCED
2:00 A TASTE OF THE BLUES
Presented by Billy Vera.
3:00 JERRY HATCH LIVE
5:00 BREAD AND ROSES
Health and nutrition with Linda LaViolette.
6:00 ISSUES IN SCIENCE AND HEALTH
Produced by Bob and Eileen Zalisk.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 COMMUNITY BULLETIN BOARD
7:30 NEWS
With Celeste Wesson.

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8:15 AFRICA AND THE WORLD
Political commentary with Samori Marksman.
8:30 FIRST GENERATION
An interview with June Namias, author of First Generation: In the Words of Twentieth Century American Immigrants. The book includes interviews with immigrants who arrived in this country from the 1900's to the 1970's. This program will include tape excerpts that were transcribed into the book. Produced by Nelly Burlingham.
9:30 HOUSING NOTEBOOK
With Esther Rand of the Metropolitan Council on Housing.
10:30 SCRAPPLE FROM THE APPLE
Jazz, presented by Jamie Katz.
12:00 PROGRAM ANNOUNCEMENTS
UNSTUCK IN TIME
Live radio with Margot Adler.

FIRST GENERATION: In the Words of the Twentieth Century Immigrants. Thursday, Jan. 10 at 8:30 P.M. Photograph by Lewis Hine.

courtesy of the International Museum of Photography

FRIDAY 19

5:00 POWER IN THE DARKNESS
Live radio with David Wynyard.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Presented by The Laughing Cavalier.
12:00 PROGRAM ANNOUNCEMENTS
TO BE ANNOUNCED
1:30 THE GRASS ROOTS OF MUSIC
Kathy Kaplan and Frank Mare present the best of old-time and traditional bluegrass music. Produced by Don Wade.
3:00 LIVE RADIO
Producer to be announced.
5:00 BREAD AND ROSES
Community Action with Luana Robinson of the Hamilton Heights Tenants Association.
6:00 ARTS EXTRA
The New York art world, as reviewed by the Drama, Literature, and Art Department.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 WOMEN'S COMMUNITY BULLETIN BOARD
7:30 NEWS
With Celeste Wesson.
8:15 REPORT ON THE ECONOMY
With the Institute for Labor Education and Research.
8:300 THE FRIDAY NIGHT MUSIC STORE
Music to be announced.
11:00 THE PASSIONATE THEATRE: DIRECTING
Marjorie De Fazio conducts a panel discussion of the twentieth century's most interesting theatrical innovation: the director.
12:00 PROGRAM ANNOUNCEMENTS
LISTENING WITH WATSON
Live radio with Bill Watson.

SATURDAY 20

5:00 AMERICAN PIE
Live radio with Ira Leibin.
8:30 NEWS REBROADCAST
9:00 PROGRAM ANNOUNCEMENTS
ONCE UPON THE AIR
Children's radio with Jehan Clements and Susan Mondzak.
11:00 BRUNCHPAIL
Live radio with Paul Gorman.
1:00 PIPER IN THE MEADOW STRAYING
Folk and folk-based music from the British Isles and North America, presented by Edward Haber.
2:00 THE NEXT SWAN
Live radio with Mickey Waldman.
4:00 EL RINCON CALIENTE
Latin music with Carlos De Leon.
6:00 PROGRAM ANNOUNCEMENTS
BEST OFF THE PRESS
Paul Hoeffel gives a rundown of the week's best articles from a wide selection of magazines, journals and newspapers, and interviews writers and editors.
6:30 NEWS
With Ruth Shereff
7:00 ALTERNATE CURRENTS
The media news with Arnie Klein.
8:00 THE LATIN MUSICIANS HOUR
With Max Salazar.
9:00 THE NUYORICAN POETS' CAFE
Music, poetry, laughter and tears from the cultural nexus of the Lower East Side, on 505 East 6th Street.
11:00 THE GOLDEN AGE OF RADIO
The Hound of the Baskervilles, part 2, then, The Adventures of Sam Spade: The Bow Window Caper, from 1948, with Howard Duff as Spade.
12:00 PROGRAM ANNOUNCEMENTS
LIVE RADIO
With Habte Selassie.

SUNDAY 21

5:00 SOUNDTRACK
Live radio with Paul Wunder. Rapping about the cinema; news, film music, movie reviews, interviews, LIVE phone-in. This week, Paul will be playing the soundtrack records from the films of Bette Davis.
8:30 NEWS REBROADCAST
9:00 PROGRAM ANNOUNCEMENTS
HERE OF A SUNDAY MORNING
Early Classical and Baroque music with Chris Whent.
11:00 IN THE SPIRIT
Spiritual discussions with Lex Hixon and guests.
1:00 THROUGH THE OPERA GLASS
Rare recordings of rare operas presented by Martin Sokol.
4:00 WELCOME TO OUR WORLD
Producer to be announced
6:00 PROGRAM ANNOUNCEMENTS
MISCELLANY
6:30 NEWS
With Ruth Shereff.
7:00 THE AUDIO EXPERIMENTAL THEATER PRESENTS: THE NOVA CONVENTION
The Nova Convention was a 3-day festival in homage to William S. Burroughs, which took place on Nov. 30 and Dec. 1st and 2nd. It was produced by Giorno Poetry Systems, Inc. Linda Perry and John Giorno have made recordings of the performance pieces and conversations which took place there, and have put them together to create this Audio Experimental Theater.
8:30 THE SUNDAY EVENING GOSPEL PROGRAM
An interview with Ira Tucker, lead singer of the Dixie Hummingbirds, one of the best and most popular quartets for the past fifty years. (Rebroadcast from November 19.) Produced by Leonard Lopate.
10:00 JAZZ SAMPLER
With Bill Farrar.
12:00 PROGRAM ANNOUNCEMENTS
MORE THAN HALF THE WORLD
Live radio with Judie Pasternak.

MONDAY 22

5:00 CARRIBBEAN CRUISE
Live radio with Beaumont Small.
7:00 THE MONDAY MORNING SHOW
Live radio with Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Folk music with Barbara Bernstein.
10:00 ANYTHING GOES
Broadway show music with Paul Lazarus.
12:00 PROGRAM ANNOUNCEMENTS
WOMEN'S STUDIES
With Viv Sutherland.
1:30 ARE YOU LISTENING?
Discover what new lands music can take you to through listening. Presented by Mike Triollo.
3:00 PART OF THE ACT
Live radio with Lynn Samuels.
5:00 BREAD AND ROSES
To be announced.
6:00 SPECTRUM: CONVERSATIONS ABOUT AUDIO
Rodger Parsons answers questions about electronic problems which hide in your stereos.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 COMMUNITY BULLETIN BOARD
7:30 NEWS
With Celeste Wesson.
8:15 CINEASTE AT THE MOVIES
8:30 THOR'S HAMMER
A review of current poetry and fiction, presented this week by Marie Ponsot.
9:00 EVERYWOMANSPACE
Mastectomy. Over the past five years progress has been made in earlier diagnosis increasing chances of survival and a normal life for tens of thousands of women each year. But it is only recently that the medical profession has realized that the mastectomy patient needs healing in more than just the scar.
Tonight, three speakers will speak of their involvement in different areas of mastectomy adjustment. Two are nurses, Amy Chou, surgical nurse at New York Hospital, Sue Slevin, a psychiatric nurse who herself underwent a mastectomy. The third guest is Win Ann Winkler who underwent mastectomies in 1973 and 1976 and has set up exercise and dance therapy programs for the post-mastectomy women. She is the author of Post-Mastectomy. Produced by Rosemarie Reid, in conjunction with NYS Nurses Association, District 13.
10:00 THE LESBIAN SHOW
With Rose Jordan.
11:00 WOMEN IN SCIENCE
Produced by Eileen Zalisk.
12:00 PROGRAM ANNOUNCEMENTS
'ROUND MIDNIGHT
The third in a series of programs that attempt to explore jazz and its history. Tonight: the cool and hard-bop styles with premier modern jazz pianist, Roland Hanna.

ROLAND HANNA

TUESDAY 23

5:00 SKYLITE
Live radio with Linda Perry.
7:00 THE TUESDAY MORNING SHOW
With Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEW REBROADCAST
9:30 MORNING MUSIC
Presented by Alfred Prettyman.
12:00 PROGRAM ANNOUNCEMENTS
NEW YORK POLITICAL SCENES
Presented by the Urban Affairs Department.
1:00 TO BE ANNOUNCED
1:30 SHORT CUTS
Produced by Peter Bochan.
3:00 NUANCES
Live radio with Pepsi Charles.
5:00 BREAD AND ROSES
Advocates for children. An organization which helps parents deal with school related problems and the educational bureaucracy.
6:00 SEVENTH INNING STRETCH
A sports talk and call-in program coordinated by Fred Herschkowitz. This week: gym class blues: the psychological impact of sports on teenagers.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 HOT FLASHES
Women's news from Majority Report.
7:30 NEWS
With Celeste Wesson.
8:15 SCIENCE AND MEDICAL REPORT
Produced by Bob and Eileen Zalisk.
8:30 ILLUMINATIONS
Produced by Bill Lynch and the Urban Affairs Department.
9:30 CARRIBEAN CURRENTS
News and views of the Islands with Annette Walker.
10:00 THE RADIO
Radio dramatic productions brought to you by Charles Potter and David Rapkin.
10:30 JAZZ
Presented by Mike Neal.
12:30 PROGRAM ANNOUNCEMENTS
AFROCENTRIC
Live radio with Ayademi Bandele.

The Folio extends a belated welcome to Mike Neal, our not-so-new music director. Mike is too modest to tell you about himself, but we can say he's from Detroit, and a jazz musician who has performed with Earl Klugh, Kenny Clark, and the Duke Ellington Orchestra. He received the flute soloist award at the Notre Dame Jazz Festival, and won the Governor State Jazz Festival playing the trumpet. He holds a B.A. in psychology from the University of Michigan, and was host of a Sunday magazine show and "Jazz Around Midnight" on WCBN in Ann Arbor. Currently he's an instructor in music at Bowie State College in Bowie, Maryland, and commutes there from here. And you can hear him on these airwaves every Tuesday night (except January 23) hosting a show called JAZZ from 10:30 P.M. until 12:30.

Notes from the Music Department

Season's Greeetings from the WBAI Music Department. I'd like to thank all the WBAI staffers who were so helpful to me in my first days in New York—Elaine Baly and Richard Barr went beyond the call of duty. Thanks again for all the help.

Diana Arnow is the WBAI Musical Entertainment Editor, producing a weekly concert information program highlighting musical events from classical to folk. If you wish to submit information, address it to: Diana Arnow, WBAI, 505 Eighth Avenue, New York, N.Y. 10018.

In the coming months our staff will review live and recorded performances and give their views on the state of music in New York City. Next month we'll introduce our January music lineup, bringing in some new producers and bringing back some veterans. We are blessed with producers from all walks of life, which allows us to present a potpourri of musical

forms that cannot be heard anywhere else. In a time of musical inflation, where groups and individual artists earn so much money with so little talent, we hope to bring you the best available.

Michael Neal
Music Director

WEDNESDAY 24

5:00 EARTHWATCH
Live radio with Robert Knight.
7:00 RADIO CITY
Live radio with Sara Fishko.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Presented by James Irsay, courtesy of WFIU in Indiana.
12:00 PROGRAM ANNOUNCEMENTS
CHILDREN'S BOOKS
Ellen Cornford has published thirteen books for children and young adults. She is interviewed by Dennis Bernstein, and she reads from a selection of her own work.
1:00 FADE-IN
Judith M. Kass interviews Raphael D. Silver, director of On The Yard and producer of Hester Street.
1:30 MUSIC
Presented by Habte Selassie.
3:00 BREAD AND CIRCUSES
With Tom Leykis.
5:00 BREAD AND ROSES
People Law Update with Bob Lefcourt. Free legal services; not a bargain. A discussion of the quality of legal services for the poor.
6:00 THE VELVET SLEDGEHAMMER
A woman's magazine of the air, featuring Hot Flashes from Majority Report, news, interviews, media notes. Produced by the Women's Department.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 THE GREAT OUTDOORS
Non-abusive outdoor recreation, brought to you by Don Wade in cooperation with the New York-New Jersey Trail Conference.
7:30 NEWS
With Celeste Wesson.
8:15 REPORT ON LATIN AMERICA
With the North American Congress on Latin America.
8:30 GAY RAP
Discussions of subjects of interest to the gay male community, with listener phone calls, by David Wynyard.
9:30 V. SACKVILLE WEST: A VIEW OF A LIFE
V. Sackville West was a novelist and a poet, and one of her generation's most colorful and controversial characters. In this program Wilhelmina Van Ness, aided by critics and scholars, will reassess some of the remarkable amagalm that was V. Sackville West.
10:30 JAZZ
With Dave Fenton.
12:00 PROGRAM ANNOUNCEMENTS
STONED AGE
Bruce Brown and Paul Wunder discuss legal and illegal drugs.

Ira Tucker, (left), lead singer of the Dixie Hummingbirds, is interviewed by Leonard Lopate, Sunday, January 21 at 8:30 P.M.

IF U CN RD THS U CN GT A GD JB

by Phoebe White

"The hills are alive... aaaaarrrgghh!!!" we used to sing to the opening bars of "The Sound of Music." We meant to give the tune a science-fiction flavor, suggesting bug-eyed, tentacled creatures from Saturn toting ray-guns. Little did we know the horror would be the music itself, through the miracle of technology.

The music is a fungus, creeping down from the ceiling, a weird, mutant we earthlings don't yet know how to poison. At first, it grows just around the corners, hardly noticeable, but one day you go in and it's taken over. And there's one less safe place on your list.

Supermarkets are totally infested. Just as the boxes on the shelves contain imitations of other foods, the booming muzak is an imitation of music. Listening to the stuff, one is struck at how small a part of music is a tune. One recognizes the intervals as Cole Porter, Lennon-McCartney, or sometimes (one's stomach contracts in nausea) as Bach. (One imagines the living artists at least living well off their royalties, but poor Bach in his grave is rewarded only by ignorance.) The beat is regulated, like the even heartbeats of a pacemaker; poignant harmonies are smoothed into major keys. There are no drums, no voices, only perfumed violins, like the flowery borders of dime-store sympathy cards. No selection ever ends—it just fades away and is mysteriously replaced by the next. The stuff resembles music the way an embalmed corpse resembles one's best friend.

One has to fight to stay out of step with muzak—it is always *andante*, paced to the shopper's stride. Merchants claim it improves their business. Apparently some customers don't hear it, and are subliminally lulled into a relaxed acquisitiveness. This may well be true, since they are not irritated at the very sight of shopping centers and parking lots.

In offices, muzak is also supposed to have a stimulating effect, though perhaps without inspiring the same acquisitive impulse. Perhaps it is supposed to replace fresh air. In one office where I worked, a couple of women were always turning it down when their supervisor wasn't looking—they hated it but the offices were not equipped with individual volume controls and the supervisors liked it. In another office where I worked, muzak was provided by an ordinary radio. I was often alone in the place with another secretary, and since she got tired of it, she let me change the station to WBAI. But if she knew the boss was coming in, she would change it back to WPAT, or else he would be forced to on entering. In the mail sorting room of a city post office, where I once spent a few hours working, the muzak was intermittent. Just as one had begun to block it out, it would stop, and just as one had adapted to silence, it would begin again. I asked an employee why this was. "We took a vote whether to have it or not," he said, "and we were evenly divided, so they decided to have it fifteen minutes on, fifteen minutes off."

Many restaurants are unsafe to eat in, due to the background music. Recently a friend and I went to a tavern to converse over drinks; for the first few minutes, there was only a faint muzak, such as one could almost ignore. Then we heard a waitress exclaim, "I can't stand this Mantovani!" and a moment later loud disco music poured out of the speaker above our heads. We forgot what we were talking about, suddenly feeling we were doing the wrong thing, as though we'd been ordered to get up and dance whether we wanted to or not. I asked the bartender if the sound could be turned down. "No! The customers want to hear it!" "I don't want to hear it. I can't pursue a conversation with it on!" "Listen, I'm not doing anything about it, so don't bother me!" he replied, turning away. I'd known it would be fruitless, remembering my first such experience, as a child out to dinner with my family in a Polynesian restaurant. Then, too the restaurant had been silent when we came in, the first customers of the evening. Resently the Hawaiian muzak came on. My parents said, "You kids go ask the waiter if he can turn it off. We're the only people here, after all." We went and asked the waiter. "We can't turn it off!" he said. "Why not?" "Because the customers love it so!"

Who are the people who love it so? What's their motivation? Do the people who frequent these joints have nothing to say to each other? Do they want to pretend to be together, without having to talk? Or are they afraid of being overheard? This last must be important, since evesdropping on strangers is invariably fascinating. In the restaurant I most frequent, there is no music or any loud noise, and it often happens that the whole room falls silent, all conversations having paused on the same beat, and everyone hesitates to be the first to speak.

The stuff resembles music the way an embalmed corpse resembles one's best friend.

A primary function of muzak, of course, is to drown out unpredictable noise with reassuring noise. This is one reason it's successful in offices. (I've often put on familiar records while working alone at night, to drown out the quarrels of my neighbors and the sounds of the radiators, which to my paranoid ears resembled explosions in the gas pipes and thieves at the windows.) Another primary function is to reduce boredom—perhaps that's why it's in supermarkets, where there's little conversation to overhear. It provides minimal distraction, since muzak itself is so boring that it defies attentive listening. This is no accident—it would not function if it commanded attention. It provides, rather, something specific to ignore.

The producers of muzak call people like the present writer "the irreducible minority," people whose intellectual pretensions make them think they don't like it. This writer certainly has intellectual pretensions, which include considerable training in and appreciation for music—the real stuff, the stuff of passion and intellectual inspiration, the stuff that defines the blues as the tragedy of our futile existence in an uncaring universe, not as petty irritation.

Those who would control my environment and increase my productivity are going about it the wrong way. Muzak decreases my productivity, because I'm so busy imagining the labor that went into bleeding the soul out of the classics. Muzak makes me a complainer. Just as I'm suspicious of anyone trying to ingratiate himself with me, waiting for the unearned kind words to lead into a demand, I'm suspicious of beige offices, tasteful paintings and muzak. Why do they want to soothe me, when they don't know what my problems are? What are they going to ask of me? Am I a dangerous animal, who must be shot down with tranquilizer pellets? What is the bad news they are trying to hide? I will never be soothed with muzak. I will boycott their restaurants, refuse work in their offices. They can break all my fingers slowly, but I will never like it and I will never forgive them for their crimes against art.

MATISSE ❖ ❖ ❖ ❖

In the collection of the Museum of Modern Art.

❖ ❖ ❖

by Margaret Gerrity

I might as well admit it straight off—I did everything possible to avoid writing this review. No hot water is one good excuse. It's real tough to face Matisse's profound optimism when you haven't taken a shower in three days. Then, of course, there was the laundry to do and about a week's worth of trash to collect from around the apartment and hag. Finally fell back on the December issue of *Vogue* but found no comfort there. It's not that I don't *like* Matisse. He's one artist nobody can dislike but, come to think of it, nobody says much about him either. Oh yeah, they'll prattle on about economy of line and the French decorative tradition and Matisse just being real *happy* about painting and wanting to make that clear to everyone, but where does that leave you?

If you're like me and hate to admit in civilized company that you don't understand Matisse (who seems, at first glance, very easy to understand), the current MOMA show is as good a place as any to gain a little ground. Given the holdings of the museum, it would have been difficult to come up with an exhibition that wasn't fairly comprehensive. There are a few complaints—I, for one, would have liked a little less emphasis on the early paintings (which are pretty familiar at this point) and a little more on the seldom-seen aspects of Matisse's varied work: design pieces, for example. But the show is a must-see; it comes prefaced with all those ominous "once-in-a-lifetime" warnings. At first it may seem as if there's not sufficient space to view the work, but there is something to be said for confronting a clutter of Matisses head-on.

I mentioned before that Matisse seems easily understood, which is to say that he isn't difficult in the same way as are many giants of twentieth-century art (Duchamp is the prime example here). The work, arranged in a more or less chronological order at MOMA, has a collective power, but it is exactly this power which is impossible to put into words. There is an anonymity and a quality which just escapes superficiality (as in the drawing of the faceless saint in the Vence Chapel room) that becomes more and more evident. Partly, it is that "this looks so easy" element fundamental to all kinds of Great Art. For Matisse, it ends up in abstract patterns and symbols that are complex in their startling simplicity. Kids generally like Matisse and not just because of all the bright colors. It has to do with decoration and the need to adorn and pattern that is basic to all of us. Some people would say that Matisse's genius lay in just avoiding the decorative, but I think the final abstractions prove that he was really celebrating it all along. The origin of pattern (and maybe of art itself) could spring from the marking of territory and surely the circular configuration of *Dance* (1909) is one of the most joyful "boundary" pieces around.

But enough of this stuff. I have no more to say about Matisse than anyone else. He's one artist who really has to be seen and not heard about. If nothing else, the MOMA show is a great antidote to all that deliberation about mass suicide and imminent nuclear disaster I know you've been caught up in. We could all use the break.

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The Museum of Modern Art
11 West 53rd Street, New York City
through January 30, 1979

THE UNWED HOUSEWIFE

THE OUBLIETTE PRINCIPLE

by Dana Shilling

The oubliette, a low-tech predecessor of the modern incinerator chute, was a medieval device for getting rid of persons or things one did not wish to hear from again. Sometimes the unfortunate oubliettee would end up in a dungeon; sometimes in a pit for all practical purposes bottomless. The philosophy behind this device can be applied profitably in cooking.

The first class of material to be disposed of is produce, meat, cheese, or other foods purchased in a moment of ill judgement and about to go bad. Then there are obdurate leftovers. The oubliette approach can also be invoked during moments of bankruptcy, when meals must be produced for implausibly low sums. Defrosting or long vacations make it necessary to empty the refrigerator. In all four cases, the cook must produce an impenetrable disguise for foods, so that they will never be heard of again.

Things that are horrible as a whole may form a jewel-like mosaic when chopped.

A traditional strategy is to incorporate everything in One Big Casserole (the IWW school of leftovers). Heterogeneous materials, when chopped fine, sauteed, spiced (curry does wonders) and bathed in sauce emerge as lunch or dinner dishes that look almost deliberate. Cottage cheese adds texture and flavor interest, is high in protein, and is also cheap. A bit of hard cheese grated over the top gives a *gratine* effect. So does a dusting of bread crumbs (crushed hopelessly stale bread), or wheat germ. The liquid element can be leftover wine (vermouth, which already contains herbs, saves a step), flat beer, tomato saure or a personal favorite, canned tomato puree. Canned or homemade chicken broth is good. Some kind of grain or pasta adds substance. If you have roasted salted soybeans or sunflower seeds around (see a later column on Hoarding), a few handfuls of these are good. If the general effect of the casserole can be described as crypto-Indian or Middle Eastern, raisins are good. Layer everything in a Pyrex casserole, pie plate, ramekin, or bread pan, place in a hot oven (if you're really impatient and like a nice hard crust) or a slow oven (if you're patient or want to take a hot bath before dinner). Remove casserole after it's warm and before it's burnt to a crisp. Leftover casseroles can be reheated, within reason, preferably with a little extra liquid added.

A blender or food processor can be used to sneak carrots, cranberries, antique bananas, and so forth, into cake (q.v.). If you're brave, it can be used to conceal nutritional yeast in your morning yogurt drink, cake, casseroles, or soup. Some kinds of soup—split peas comes to mind—actually taste better with a little nutritional yeast in them. Soup itself is such a fertile field for disposing of evidence, if I may be permitted to mix a metaphor, that it rates a whole column.

. . . the cook must produce an impenetrable disguise for foods . . .

Things that are horrible as whole may form a jewel-like mosaic when chopped. Things of approximately the same color family produce an innocuous liquid when blended. Things of different color families produce a khaki-green liquid when blended. Not recommended. When all else fails, add lots of sauteed onions and a few shakes of hot pepper saure to things that are approximately savory; and vanilla extract or cinnamon to things that are approximately sweet. Always remember that funny stories about cooking failures go over big in mixed company where political discussion would be inappropriate and artistic tastes vary greatly. And many significant things, from cyclamate to the mechanism of human conception, have been discovered by accident.

MAISNER

BERNIE MAISNER, the Folio's calligrapher has some paintings on display in a group show at the Holly Solomon Gallery, 392 West Broadway, in Soho. The exhibition is titled "Gold and Silver," and includes work in this theme by a number of artists, among them Andy Warhol, Robert Rauschenberg and Linda Benglis. Bernie Maisner's small paintings, in gouache and applied gold, combine a modern sense of abstraction with Medieval technique. The show will run through January 15.

J.R

ROTHKO

1903-1970: A retrospective

The Solomon R. Guggenheim Museum
1071 Fifth Avenue, New York City
through January 14, 1979

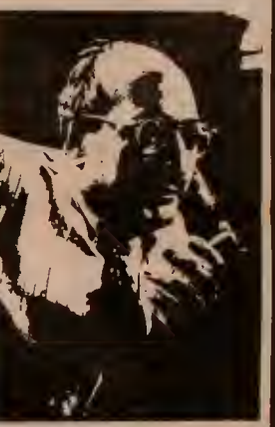

Photo by Gamarello Kanaga

by Leon DeLeeuw

Mark Rothko's retrospective exhibition at the Guggenheim Museum is one of the most powerful and profound events of recent years.

Rothko's paintings emanate a mystery and poetry that is very personal in spite of the large sizes of his canvases of the fifties and sixties. His colors create spaces with nuances that bring into being floating and receding areas of colors and values. In other words, he is a humanist painter dealing with joy and pain and passion.

John Sloan warned in *Gist of Art* that, "Too much abstract work today (1946) is heartless," and that this might bring about a reaction of "a terrible kind of photographic realism." Events have proved him right, but Rothko cannot be accused of bringing this about. His work is intelligent but at no time does it overpower the strong emotion behind it as is true of some of the minimalist and color field painters.

Even in Rothko's early work his concern for division of space can clearly be seen. His pictures often have washes that separate the images into three sections—a device he later capitalized on to create his fields of color—spaces which contain so much pathos and poetical meaning.

It is a well mounted exhibition, having a maximum number of paintings spaced to permit individual contemplation. Were this exhibition concerned with color alone, the number of paintings would be overwhelming, but Rothko is dealing with space and poetry, and as color is only a means to those expressions one is left with a feeling of elation.

His last paintings are black and grey with subtleties that belie their simplicity. They are monumental in concept and full of passion. It seemed to me at the end he saw all options reduced to two—Life and Death, both with a haunting ambiguity.

Needless to say, I urge everyone to see this exhibition which remains on view until January 14, 1979.

DANGER: EARTHQUAKE AT INDIAN POINT?

by Norman Bauman

There is a 5% to 11% probability that the three Indian Point nuclear reactors, 35 miles from New York City, will be subject to an earthquake in excess of their design capacity during the next 40 years, according to Yash P. Aggarwal and Lynn Sykes of Columbia University's Lamont-Doherty Geological Observatory (*Science*, 200:425-429; 201:1001-1003). The Nuclear Regulatory Commision (NRC) says the probability is more like 0.5%. Nobody knows exactly what the result of such a quake would be—but it could conceivably cost 45,000 lives.

The Indian Point reactors, which supply 15% of Con Ed's electricity, are built right next to the 80-mile-long Ramapo fault. When faults move, earthquakes occur. Everybody agrees that the Ramapo fault was moving 150 million years ago, when dinosaur-inhabited North America broke away from Africa. The NRC believes the fault hasn't moved since. Aggarwal and Sykes believe that the fault is moving again. And small earthquakes are occurring regularly on the fault.

The Indian Point reactors are designed to withstand an earthquake of intensity VII on the Modified Mercally (MM) scale. An MM VII quake, common in California, will crack plaster, knock out bricks, and damage ordinary buildings unless they're fairly solid. How likely is an MM VII or stronger quake at Indian Point?

In the past 250 years, the New York-New Jersey region has had three big MM VII quakes (in 1737, 1884, and 1927) and three milder MM VI quakes (in 1783, 1895, and 1957). One good question is: Did any of those quakes occur on the fault? Unfortunately, back then, geologists couldn't always determine the exact location of a quake.

But every couple of months or so, Aggarwal and Sykes' instruments can detect smaller quakes along the fault. A 1976 quake in Pompton Lakes, N.J. reached MM V or more (cracking walls and knocking out plaster), and several others have reached MM IV (which feels like a heavy truck driving by). Large quakes, they say, tend to follow these small quakes.

The very fact, says Aggarwal, that at least three MM VII quakes have occurred anywhere in the New York-New Jersey area, and that small earthquakes occur today on the Ramapo fault, "implies that the fault is capable of generating at least an intensity VII earthquake."

They use a standard probability formula (log frequency = A - bm) to get the 5% to 11% figures. At an NRC hearing, Con Ed's experts argued that the formula isn't always consistent over the range from small values to large values. Besides, says the NRC, if the formula were correct, there should have been a lot more large quakes on the fault than we have records for. Aggarwal and Sykes have studied the historic accounts of the big MM VII and VI quakes, and concluded that four or five of them might well have occurred on the Ramapo system. The NRC has studied the same accounts and concluded that they most likely didn't.

Large quakes don't necessarily follow small quakes, says J. Carl Stepps, Chief of the NRC Geosciences Branch. There are many natural processes that produce small quakes but not large ones, says Stepps—for example, close to reservoirs, small quakes occur "by the hundreds."

Yes, says Aggarwal, but these small Ramapo quakes are very similar to the larger New York-New Jersey quakes. For example, they all tend to occur along northeast-trending faults. This implies that the entire area is subject to northeast-trending stresses which produce the quakes. Since they're the same kind of quakes, they should follow the same formula.

"There's reason for concern . . . but not for panic."

Seismology, Aggarwal admits, is an interpretive, not an exact science, and they don't always have enough data for conclusive answers. What they're trying to do, says Aggarwal, is squeeze as much information as they can from the available data.

"Neither of us," admits Stepps, "can prove our case with absolute certainty."

What would the consequences of such a quake be? "It does not necessarily follow," says Aggarwal, "that damage to the plant would result." So one possibility is that nothing would happen. But if the reactor were seriously damaged, once again, experts can't agree on the consequences. One government report, the Rasmussen study, calculated that 45,000 people could be killed, mostly from radiation-induced cancer, in the worst conceivable accident, but a more recent NRC report said that we don't know enough to justify specific numbers. For comparison, there are about 45,000 traffic fatalities a year.

Aggarwal doesn't want to shut down Indian Point. (It would cost perhaps $500 million, or 7% of Con Ed's assets, and take 6 to 10 years, to replace the plants.) "There's reason for concern," says Aggarwal, "but not for panic." Aggarwal merely wants the NRC to admit that the fault is active, and sit down and evaluate the actual risk. It might then be possible, Aggarwal suggest, to modify the plants for a more earthquake-resistant design.

To convince the NRC that the fault is active, according to NRC regulations, Aggarwal must prove that the fault exhibits "macro-seismicity." However, the NRC admits they have no definition for "macro-seismicity." The regulations are being revised.

So who's right? Unfortunately, as in most science controversies, there's an epistemological problem. Each side makes plausible assumptions that may be wrong. The arguments involve technical statistical and seismological issues that only experts can evaluate—but the most highly-regarded experts, like Aggarwal and Sykes on one side, and Charles F. Richter (developer of the Richter earthquake scale) on the other, come to opposite conclusions.

If my life depended on making a decision based on the available information (and it may be), I'd say that there's a small but unknown probability that Indian Point will be subject to an earthquake with unknown consequences—the risk may be as great as that of driving a car. That's more dangerous than it should be.

SSE

n of the Museum of Modern Art.

by Margaret Gerrity

admit it straight off—I did everything riting this review. No hot water is one l tough to face Matisse's profound opti- en't taken a shower in three days. Then, s the laundry to do and about a week's ollect from around the apartment and ck on the December issue of *Vogue* but here. It's not that I don't *like* Matisse. an dislike but, come to think of it, him either. Oh yeah, they'll prattle e and the French decorative tradi- ng real *happy* about painting and r to everyone, but where does that

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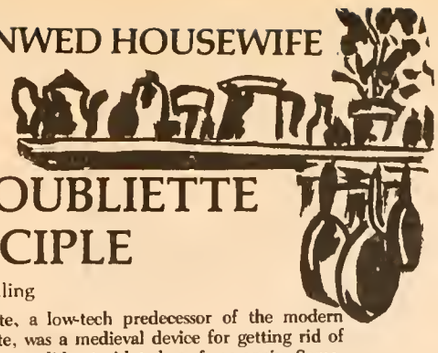

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by Dana Shilling

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A traditional strategy is to incorporate everything in One Big Casserole (the IWW school of leftovers). Heterogeneous materials, when chopped fine, sauteed, spiced (curry does wonders) and bathed in sauce emerge as lunch or dinner dishes that look almost deliberate. Cottage cheese adds texture and flavor interest, is high in protein, and is also cheap. A bit of hard cheese grated over the top gives a *gratine* effect. So does a dusting of bread crumbs (crushed hopelessly stale bread), or wheat germ. The liquid element can be leftover wine (vermouth, which already contains herbs, saves a step), flat beer, tomato sauce or a personal favorite, canned tomato puree. Canned or homemade chicken broth is good. Some kind of grain or pasta adds substance. If you have roasted salted soybeans or sunflower seeds around (see a later column on Hoarding), a few handfuls of these are good. If the general effect of the casserole can be described as crypto-Indian or Middle Eastern, raisins are good. Layer everything in a Pyrex casserole, pie plate, ramekin, or bread pan, place in a hot oven (if you're really impatient and like a nice hard crust) or a slow oven (if you're patient or want to take a hot bath before dinner). Remove casserole after it's warm and before it's burnt to a crisp. Leftover casseroles can be reheated, within reason, preferably with a little extra liquid added.

A blender or food processor can be used to sneak carrots, cranberries, antique bananas, and so forth, into cake (q.v.). If you're brave, it can be used to conceal nutritinnal yeast in

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your morning yogurt drink, cake, casseroles, or soup. Some kinds of soup—split peas comes to mind—actually taste better with a little nutritional yeast in them. Soup itself is such a fertile field for disposing of evidence, if I may be permitted to mix a metaphor, that it rates a whole column.

Things that are horrible as whole may form a jewel-like mosaic when chopped. Things of approximately the same color family produce an innocuous liquid when blended. Things of different color families produce a khaki-green liquid when blended. Not recommended. When all else fails, add lots of sauteed onions and a few shakes of hot pepper sauce to things that are approximately savory; and vanilla extract or cinnamon to things that are approximately sweet. Always remember that funny stories about cooking failures go over big in mixed company where political discussion would be inappropriate and artistic tastes vary greatly. And many significant things, from cyclamate to the mechanism of human conception, have been discovered by accident.

MAISNER

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J.R

ROTHKO

1903-1970: A retrospective

The Solomon R. Guggenheim Museum
1071 Fifth Avenue, New York City
through January 14, 1979

Photo by Consuelo Kanaga

by Leon DeLeeuw

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Rothko's paintings emanate a mystery and poetry that is very personal in spite of the large sizes of his canvases of the fifties and sixties. His colors create spaces with nuances that bring into being floating and receding areas of colors and values. In other words, he is a humanist painter dealing with joy and pain and passion.

John Sloan warned in *Gist of Art* that, "Too much abstract work today (1946) is heartless," and that this might bring about a reaction of "a terrible kind of photographic realism." Events have proved him right, but Rothko cannot be accused of bringing this about. His work is intelligent but at no time does it overpower the strong emotion behind it as is true of some of the minimalist and color field painters.

Even in Rothko's early work his concern for division of space can clearly be seen. His pictures often have washes that separate the images into three sections—a device he later capitalized on to create his fields of color—spaces which contain so much pathos and poetical meaning.

It is a well mounted exhibition, having a maximum number of paintings spaced to permit individual contemplation. Were this exhibition concerned with color alone, the number of paintings would be overwhelming, but Rothko is dealing with space and poetry, and as color is only a means to those expressions one is left with a feeling of elation.

His last paintings are black and grey with subtleties that belie their simplicity. They are monumental in concept and full of passion. It seemed to me at the end he saw all options reduced to two—Life and Death, both with a haunting ambiguity.

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Aggarwal doesn't want to shut down Indian Point. (It would cost perhaps $500 million, or 7% of Con Ed's assets, and take 6 to 10 years, to replace the plants.) "There's reason for concern," says Aggarwal, "but nor for panic." Aggarwal merely wants the NRC to admit that the fault is active, and sit down and evaluate the actual risk. It might then be possible, Aggarwal suggest, to modify the plants for a more earthquake-resistant design.

To convince the NRC that the fault is active, according to NRC regulations, Aggarwal must prove that the fault exhibits "macro-seismicity." However, the NRC admits they have no definition for "macro-seismicity." The regulations are being revised.

So who's right? Unfortunately, as in most science controversies, there's an epistemological problem. Each side makes plausible assumptions that may be wrong. The arguments involve technical statistical and seismological issues that only experts can evaluate—but the most highly-regarded experts, like Aggarwal and Sykes on one side, and Charles F. Richter (developer of the Richter earthquake scale) on the other, come to opposite conclusions.

If my life depended on making a decision based on the available information (and it may be), I'd say that there's a small but unknown probability that Indian Point will be subject to an earthquake with unknown consequences—the risk may be as great as that of driving a car. That's more dangerous than it should be.

OPINION

IF U CN RD THS U CN GT A GD JB

by Phoebe White

"The hills are alive. . . aaaaarrrgghh!!!" we used to sing to the opening bars of "The Sound of Music." We meant to give the tune a science-fiction flavor, suggesting bug-eyed, tentacled creatures from Saturn toting ray-guns. Little did we know the horror would be the music itself, through the miracle of technology.

The music is a fungus, creeping down from the ceiling, a weird,mutant we earthlings don't yet know how to poison. At first, it grows just around the corners, hardly noticeable, but one day you go in and it's taken over. And there's one less safe place on your list.

Supermarkets are totally infested. Just as the boxes on the shelves contain imitations of other foods, the booming muzak is an imitation of music. Listening to the stuff, one is struck at how small a part of music is a tune. One recognizes the intervals as Cole Porter, Lennon-McCartney, or sometimes (one's stomach contracts in nausea) as Bach. (One imagines the living artists at least living well off their royalties, but poor Bach in his grave is rewarded only by ignorance.) The beat is regulated, like the even heartbeats of a pacemaker; poignant harmonies are smoothed into major keys. There are no drums, no voices, only perfumed violins, like the flowery borders of dime-store sympathy cards. No selection ever ends—it just fades away and is mysteriously replaced by the next. The stuff resembles music the way an embalmed corpse resembles one's best friend.

One has to fight to stay out of step with muzak—it is always *andante*, paced to the shopper's stride. Merchants claim it improves their business. Apparently some customers don't hear it, and are subliminally lulled into a relaxed acquisitiveness. This may well be true, since they are not irritated at the very sight of shopping centers and parking lots.

In offices, muzak is also supposed to have a stimulating effect, though perhaps without inspiring the same acquisitive impulse. Perhaps it is supposed to replace fresh air. In one office where I worked, a couple of women were always turning it down when their supervisor wasn't looking—they hated it but the offices were not equipped with individual volume controls and the supervisors liked it. In another office where I worked, muzak was provided by an ordinary radio. I was often alone in the place with another secretary, and since she got tired of it, she let me change the station to WBAI. But if she knew the boss was coming in, she would change it back to WPAT, or else he would be forced to on entering. In the mail sorting room of a city post office, where I once spent a few hours working, the muzak was intermittent. Just as one had begun to block it out, it would stop, and just as one had adapted to silence, it would begin again. I asked an employee why this was. "We took a vote whether to have it or not," he said, "and we were evenly divided, so they decided to have it fifteen minutes on, fifteen minutes off."

Many restaurants are unsafe to eat in, due to the background music. Recently a friend and I went to a tavern to converse over drinks; for the first few minutes, there was only a faint muzak, such as one could almost ignore. Then we heard a waitress exclaim, "I can't stand this Mantovani!" and a moment later loud disco music poured out of the speaker above our heads. We forgot what we were talking about, suddenly feeling we were doing the wrong thing, as though we'd been ordered to get up and dance whether we wanted to or not. I asked the bartender if the sound could be turned down. "No! The customers want to hear it!" "I don't want to hear it. I can't pursue a conversation with it on!" "Listen, I'm not doing anything about it, so don't bother me!" he replied, turning away. I'd known it would be fruitless, remembering my first such experience, as a child out to dinner with my family in a Polynesian restaurant. Then, too the restaurant had been silent when we came in, the first customers of the evening. Presently the Hawaiian muzak came on. My parents said, "You kids go ask the waiter if he can turn it off. We're the only people here, after all." We went and asked the waiter. "We can't turn it off!" he said. "Why not?" "Because the customers love it so!"

Who are the people who love it so? What's their motivation? Do the people who frequent these joints have nothing to say to each other? Do they want to pretend to be together, without having to talk? Or are they afraid of being overheard? This last must be important, since evesdropping on strangers is invariably fascinating. In the restaurant I most frequent, there is no music or any loud noise, and it often happens that the whole room falls silent, all conversations having paused on the same beat, and everyone hesitates to be the first to speak.

The stuff resembles music the way an embalmed corpse resembles one's best friend.

A primary function of muzak, of course, is to drown out unpredictable noise with reassuring noise. This is one reason it's successful in offices. (I've often put on familiar records while working alone at night, to drown out the quarrels of my neighbors and the sounds of the radiators, which to my paranoid ears resembled explosions in the gas pipes and thieves at the windows.) Another primary function is to reduce boredom—perhaps that's why it's in supermarkets, where there's little conversation to overhear. It provides minimal distraction, since muzak itself is so boring that it defies attentive listening. This is no accident—it would not function if it commanded attention. It provides, rather, something specific to ignore.

The producers of muzak call people like the present writer "the irreducible minority," people whose intellectual pretensions make them think they don't like it. This writer certainly has intellectual pretensions, which include considerable training in and appreciation for music—the real stuff, the stuff of passion and intellectual inspiration, the stuff that defines the blues as the tragedy of our futile existence in an uncaring universe, not as petty irritation.

Those who would control my environment and increase my productivity are going about it the wrong way. Muzak decreases my productivity, because I'm so busy imagining the labor that went into bleeding the soul out of the classics. Muzak makes me a complainer. Just as I'm suspicious of anyone trying to ingratiate himself with me, waiting for the unearned kind words to lead into a demand, I'm suspicious of beige offices, tasteful paintings and muzak. Why do they want to soothe me, when they don't know what my problems are? What are they going to ask of me? Am I a dangerous animal, who must be shot down with tranquilizer pellets? What is the bad news they are trying to hide? I will never be soothed with muzak. I will boycott their restaurants, refuse work in their offices. They can break all my fingers slowly, but I will never like it and I will never forgive them for their crimes against art.

DANGER: EARTHQUAKE AT INDIAN POINT?

by Norman Bauman

There is a 5% to 11% probability that the three Indian Point nuclear reactors, 35 miles from New York City, will be subject to an earthquake in excess of their design capacity during the next 40 years, according to Yash P. Aggarwal and Lynn Sykes of Columbia University's Lamont-Doherty Geological Observatory (*Science*, 200: 425-429; 201: 1001-1003). The Nuclear Regulatory Commission (NRC) says the probability is more like 0.5%. Nobody knows exactly what the result of such a quake would be—but it could conceivably cost 45,000 lives.

The Indian Point reactors, which supply 15% of Con Ed's electricity, are built right next to the 80-mile-long Ramapo fault. When faults move, earthquakes occur. Everybody agrees that the Ramapo fault was moving 150 million years ago, when dinosaur-inhabited North America broke away from Africa. The NRC believes the fault hasn't moved since. Aggarwal and Sykes believe that the fault is moving again. And small earthquakes are occurring regularly on the fault.

The Indian Point reactors are designed to withstand an earthquake of intensity VII on the Modified Mercally (MM) scale. An MM VII quake, common in California, will crack plaster, knock out bricks, and damage ordinary buildings unless they're fairly solid. How likely is an MM VII or stronger quake at Indian Point?

In the past 250 years, the New York-New Jersey region has had three big MM VII quakes (in 1737, 1884, and 1927) and three milder MM VI quakes (in 1783, 1895, and 1957). One good question is: Did any of those quakes occur on the fault? Unfortunately, back then, geologists couldn't always determine the exact location of a quake.

But every couple of months or so, Aggarwal and Sykes' instruments can detect smaller quakes along the fault. A 1976 quake in Pompton Lakes, N.J. reached MM V or more (cracking walls and knocking out plaster), and several others have reached MM IV (which feels like a heavy truck driving by). Large quakes, they say, tend to follow these small quakes.

The very fact, says Aggarwal, that at least three MM VII quakes have occurred anywhere in the New York-New Jersey area, and that small earthquakes occur today on the Ramapo fault, "implies that the fault is capable of generating at least an intensity VII earthquake."

They use a standard probability formula (log frequency = A - bm) to get the 5% to 11% figures. At an NRC hearing, Con Ed's experts argued that the formula isn't always consistent over the range from small values to large values. Besides, says the NRC, if the formula were correct, there should have been a lot more large quakes on the fault than we have records for. Aggarwal and Sykes have studied the historic accounts of the big MM VII and VI quakes, and concluded that four or five of them might well have occurred on the Ramapo system. The NRC has studied the same accounts and concluded that they most likely didn't.

'ISSE

ction of the Museum of Modern Art.

by Margaret Gerrity

vell admit it straight off—I did everything d writing this review. No hot water is one s real tough to face Matisse's profound opti- haven't taken a shower in three days. Then, was the laundry to do and about a week's to collect from around the apartment and l back on the December issue of *Vogue* but ort there. It's not that I don't *like* Matisse. nobody can dislike but, come to think of it, ch about him either. Oh yeah, they'll prattle my of line and the French decorative tradi- e just being real *happy* about painting and e that clear to everyone, but where does that

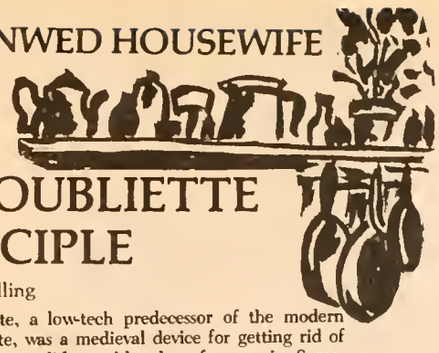
e me and hate to admit in civilized company understand Matisse (who seems, at first y to understand), the current MOMA show ce as any to gain a little ground. Given the museum, it would have been difficult to n exhibition that wasn't fairly comprehen- a few complaints—I, for one, would have emphasis on the early paintings (which are at this point) and a little more on the seldom- Matisse's varied work: design pieces, for e show is a must-see; it comes prefaced with us "once-in-a-lifetime" warnings. At first it there's not sufficient space to view the work, ething to be said for confronting a clutter of n.

before that Matisse seems easily understood, that he isn't difficult in the same way as are wentieth-century art (Duchamp is the prime The work, arranged in a more or less chrono- MOMA, has a collective power, but it is ver which is impossible to put into words. onymity and a quality which just escapes s in the drawing of the faceless saint in the oom) that becomes more and more evident. "this looks so easy" element fundamental to eat Art. For Matisse, it ends up in abstract mbols that are complex in their startling generally like Matisse and not just because colors. It has to do with decoration and the and pattern that is basic to all of us. Some ay that Matisse's genius lay in just avoiding but I think the final abstractions prove that elebrating it all along. The origin of pattern art itself) could spring from the marking of urely the circular configuration of *Dance* the most joyful "boundary" pieces around.

of this stuff. I have no more to say about yone else. He's one artist who really has to be ard about. If nothing else, the MOMA show ote to all that deliberation about mass suicide nuclear disaster I know you've been caught l all use the break.

The Museum of Modern Art
11 West 53rd Street, New York City
through January 30, 1979

THE UNWED HOUSEWIFE



THE OUBLIETTE PRINCIPLE

by Dana Shilling

The oubliette, a low-tech predecessor of the modern incinerator chute, was a medieval device for getting rid of persons or things one did not wish to hear from again. Sometimes the unfortunate oubliettee would end up in a dungeon; sometimes in a pit for all practical purposes bottomless. The philosophy behind this device can be applied profitably in cooking.

The first class of material to be disposed of is produce, meat, cheese, or other foods purchased in a moment of ill judgement and about to go bad. Then there are obdurate leftovers. The oubliette approach can also be invoked during moments of bankruptcy, when meals must be produced for implausibly low sums. Defrosting or long vacations make it necessary to empty the refrigerator. In all four cases, the cook must produce an impenetrable disguise for foods, so that they will never be heard of again.

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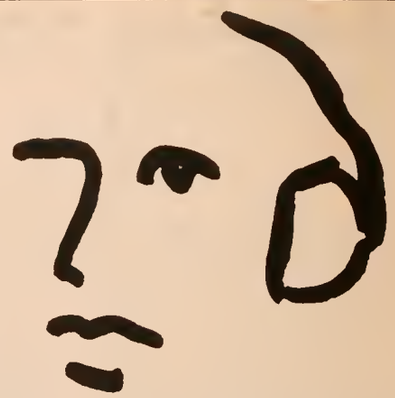
THURSDAY 25

5:00 COMES THE DAWN
Presented by denton/Thor.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 CHAMBER MUSIC
Works include:
Mozart: Quintet for Piano and Winds in E-Flat, K.452
Ravel: String Quartet in F
Griffes: Piano Sonata (New York, 1918-19)
Presented by Ted Cohen.
12:00 PROGRAM ANNOUNCEMENTS
THE SOUTH BRONX; A HISTORY
The first program in a four-part series on the history, people and plans for the South Bronx. This program looks into the history of the South Bronx Community and the roots of its present decay. Produced by Mike Barnes and the Public Affairs Department. (This series will continue in February.)
1:30 A TASTE OF THE BLUES
Presented by Mike Sappol.
3:00 JERRY HATCH LIVE
5:00 BREAD AND ROSES
The Disabled In Action. A look at issues concerning the disabled.
6:00 SUT-UR-SELF
Dr. Steve Herman speaks with Chester M. Raphael, a Reichian therapist, about emotions and cancer.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 COMMUNITY BULLETIN BOARD
7:30 NEWS
With Celeste Wesson.
8:15 AFRICA AND THE WORLD
Total coverage of Africa's political scene by Samori Marksman.
8:30 FREE DELIVERY
The return of our News and Public Affairs Affairs magazine.
9:30 POLITICAL MUSIC OF THE SEVENTIES
Kathy Jarvis and Julia Schulman look at the qaulity of life.
10:00 PUBLIC AFFAIRS
Fast-breaking news coverage to be announced.
10:30 SCRAPPLE FROM THE APPLE
Jazz with Jamie Katz.
12:30 PROGRAM ANNOUNCEMENTS
THE FAMILY ELECTRIC THEATER
Nick says Mike isn't funny enough, Mike says it's Andy's fault, and Andy drops an anvil on Nick's head. Live comedic radio with Nick Petron, Mike Teitelbaum and Andy Bleiberg.

FRIDAY 26

5:00 POWER IN THE DARKNESS
Live radio with David Wynyard.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Presented by The Laughing Cavalier.
12:00 PROGRAM ANNOUNCEMENTS
URBAN FREE DELIVERY
A rebroadcast from Thursday 25.
1:30 THE GRASS ROOTS OF MUSIC
Kathy Kaplan and Frank Mare present the best of old-time and traditional bluegrass music. Produced by Don Wade.
3:00 LIVE RADIO
Producer to be announced.
5:00 BREAD AND ROSES
To be announced.
6:00 ARTS EXTRA
A review of the state of the arts in New York, produced by the Drama, Literature and Art Department.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 WOMEN'S COMMUNITY BULLETIN BOARD
7:30 NEWS
With Celeste Wesson.
8:15 THE IRISH-AMERICAN SHOW
Irish political commentary with Tom Duffy.
8:30 THE WBAI MUSIC STORE
Music to be announced.
11:00 TO BE ANNOUNCED
12:00 PROGRAM ANNOUNCEMENTS
LISTENING WITH WATSON
Live radio with Bill Watson.



SATURDAY 27

5:00 AMERICAN PIE
Live radio with Ira Leibin.
9:00 ONCE UPON THE AIR
Children's radio, produced by Jehan Clements and Susan Mondzak.
11:00 BRUNCHPAIL
Live radio with Paul Gorman.
1:00 PIPER IN THE MEADOW STRAYING
Folk and folk-based music from the British Isles and North America, presented by Edward Haber.
2:00 THE NEXT SWAN
Live radio with Mickey Waldman.
4:00 EL RINCON CALIENTE
Latin music with Carlos De Leon.
6:00 PROGRAM ANNOUNCEMENTS
BEST OFF THE PRESS
Paul Hoeffel gives a rundown of the best of the week's articles from a wide selection of periodicals.
6:30 NEWS
With Ruth Shereff.
7:00 ALTERNATE CURRENTS
WBAI's examination of the media, this week hosted by our own Fred Silverman.
8:00 THE LATIN MUSICIANS HOUR
With Max Salazar.
9:00 TWO ONE-ACTERS
TY COBB: A play by William Packard, starring Earl Hyndman, directed by Mark Harrison, as produced at the Theater St. Clements.
HEART MELODIES: Poetry of Langston Hughes. Adapted by and featuring John S. Patterson, directed by Joanna Featherstone, as produced at the Quaigh Theater.
Both produced for radio by Rick Harris.
11:00 THE GOLDEN AGE OF RADIO
The Hound of the Baskervilles, its conclusion, then. From The Adventures of Sam Spade, "Betrayal In Bumpus Hell," featuring Howard Duff as Sam Spade.
12:00 PROGRAM ANNOUNCEMENTS
SOUNDSCAPE
Live radio with Verna Gillis.

Love Song by Raymond Biasotti

I wanted to tell you something,
coming up the road, it seemed
important; I even practiced, trying
to get it right. Then the snow began.

The first flakes caught my eyelashes.
Blinking, I saw you walking down to meet me.
I knew the snow wouldn't do it, so I
stopped some distance between us,
and yelled to you with my hand cupped:

"It's snowing!"
and you laughed and ran toward me,
ran, like a woman, helplessly.

Let me rest here a moment,
against your body, a moment,
in the snow falling down and upside down.
Your face and your clear eyes,
your hands are wondering, wonderful.

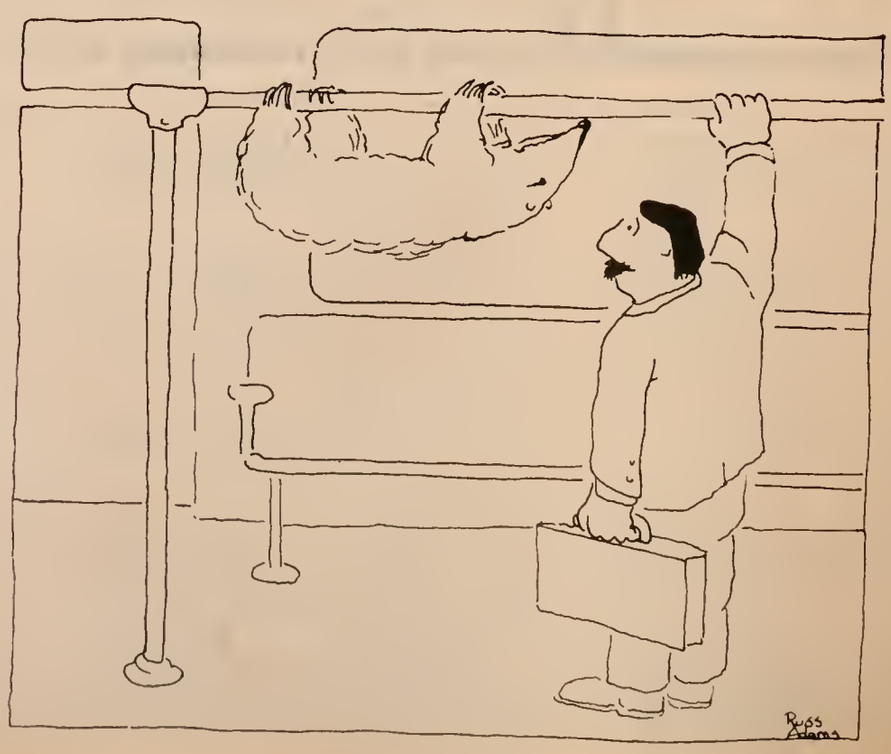
Your eight sisters wear black fur coats;
their black hair is held down by collars.
I see them watching, standing over there;
they are beautiful, yes, but you,

Euterpe, you are more beautiful.
They watch you run to me;
I know what they think of me,
what they think of any mortal;
they must know I am the man
you stole away from your marble house to see:
you, who lay your silk dress on my chair,
whose feet have touched my feet!

Tell them, Euterpe, I am a poet!
Turn on your Golden shoes,
turn like a century and yell:

Yell up the hill to your eight fine sisters!
Yell to your father, and to his terrible genius!
Tell your mother, I can't pronounce her name!
Turn for me, now Euterpe, turn and turn, and O

most Lovely Lady,
touch my throat tight with music
and dance me mad around this room.



A CONSUMER'S GUIDE TO MENTAL HEALTH

By Stanley Mazieka

There was that reinvigorating touch of spring warmth in the air as we prepared for finals. Except that I wasn't preparing for finals as much as I should have. I had a touch of the sixties in me, but I was five years too late. As a result, the only thing I could dig up was an authoritarian, straight, all-too-serious Maoist group, to whom Kim Il Sung was just all right. You have to watch out for anyone who accepts Kim Il Sung without question. They just don't have too much imagination.

"O.K., I see your point that we all have to put out the line that the cell agrees to. I see the logic there. But why can't I say, well, this is the cell's line, but I disagree on this point. You know, I believe in freedom of speech."

(What I was doing with a Marxist-Leninist group when I believed in freedom of speech, when I was really an incorrigible anarchist at heart, is beyond me.)

"Look, we have to put out a united front to the masses. We just can't have everyone going around wildly espousing their own beliefs. We are a fighting communist organization, and we work along the lines of democratic centralism, as laid down by the tenets of Marxist-Leninist-Mao-Tse-Tung thought."

I wasn't all that swayed by the woman's arguments- I was more interested in her chest. However, I excused myself, and headed to the bathroom to down a few tranquilizers. Everything was already in a haze anyway, so why not make it a little hazier?

That night I was drunk again, watching the Tom Snyder show. Millions of thoughts were going through my mind. Now, what was my opinion of Tom Snyder, really? The guy in the *Times* liked him, but Alex Bennett didn't. Therefore, should I hold my allegiance to the *Times*' liberalism, or Bennett's anarchism? Who should I line up with? As if the fate of the world was resting on my *important* decision. I failed to realize that the world was going to remain intact no matter what I thought about Tom Snyder.

I woke up at six, still drunk. Downing two beers that early in the morning was a new experience, so I quickly added two cups of coffee to my central nervous system. Back to school, back to those ridiculous Maoists, who didn't really care if I lived or died. Back to school where I didn't care if I lived or died. I just wanted to feel good. Somehow.

All of a sudden, it was getting into late spring, early summer. It happened too quickly, or did I forget what was going on here and there? All of the different psychotic drugs were lined up in the medicine cabinet, just sitting there waiting to be taken. And I took them. The ones for anxiety, the ones for depression, the ones to counter the side effects of all the other ones. Like Truman Capote's lethal cocktail.

"We can't help you if you don't tell us what your problem is," said the Admissions lady, as soon as she was sure that someone would foot the bill for this voluntary incarceration.

I stood dumbfounded. As if there was only one problem. Where were those social philosophers I had believed in who claimed that to be insane in a sick society is sane? They surely weren't in the admissions offices of mental hospitals. They surely were never insane. Not this insane, not this physically and mentally a simple wreck. I would think of all this later, as I would think of that whole year later. I thought of nothing at the moment. After all, I was mentally ill.

Private mental hospitals are a lot like modern college dorms. Two to a room, a lounge on every floor, and that damn television. The television is on so often that you think it is another patient on the ward. Game shows, soap operas, repeats of *The F.B.I.* and *Star Trek*. Never the news. Even at the height of insanity, I longed to watch the news. But nobody else did. So I had no news.

A cute single nurse approached my bed, on which was lying me, and *Crime and Punishment*.

"The doctor believes that you would... that shock treatment would help you," she said, after the perfunctory, "and how are we feeling today?"

I never would have signed the form for shock treatment if the ugly, married nurse had asked me. After all, mental patients still have sexual drives.

After signing the forms saying if the hospital kills you they are not responsible, a Department of Health, Education, and Welfare pamphlet entitled *Shock Treatment As A Cure-All For Each And Every Mental Illness We Can Think Of* got into my hands. My particular illness required ten to fifteen treatments. Ugh.

Just then, Bobby Joe Cutesie walked in. "The President would like you to work at the White House. It seems that the President, in his efforts to promote mental health, believes that the participation of someone clinically insane in formulating policy would be helpful. Would you be interested?"

"Of course," I said. "But I will not be able to come to Washington until I am released and certified as healthy again."

"But then you would no longer be clinically insane, and the President would not need you."

"Oh," I said. "Well, perhaps I could be released while I was still clinically insane, in the custody of the President. Would I be qualified then?"

Bobby Joe was not sure. He would have to speak to the President.

Four P.M. Group therapy. Excuse me, Mr. Cutesie, I have group now. I must go. I must figure out today how to solve my problems around the hospital. One of my problems around the hospital is that I'm in the hospital.

Stelazine at four P.M. My fix for group. I was on my way.

There were five in the group. Fat Molly: her problem was that she was overweight. Skinny Harold: his problem was an addiction to methamphetamine. Two people who could be mistaken for twins, Polly Ann, and Germania. Plus me.

Dr. Holebart, who was a thirtyish wasp with a beard and liked to think he was hip, asked if there were any questions.

"Dr. Holebart, I sometimes wonder if you get sick of hearing all this shit from us. I mean you must have problems, why don't you share them with the group?"

"Mr. Walterson, this is neither the time nor the place to discuss *my* problems."

"Oh, I forgot. You see, I'm having shock, and it makes me forget. You see, I forgot that this is neither the time nor the place to discuss *your* problems."

The group continued on and on and on for what seemed like hours. But I forgot most of it.

Why I was having group with a bunch of people from the near and far ends of the hospital, whom I never saw outside of the group, instead of with some people from the ward, whom I was with most of the day, was beyond me. The people on the ward were more interesting, anyway.

The most interesting, at least in background, was the Canadian Bomber. He was there, because, you guessed it, he had a habit of blowing up things in Canada. He was nuts.

The first time I saw him was in a group of people whom I sat down with, in the middle of the corridor. He looked me square in the eye.

"Are you a revolutionary?"

"No."

"You're not... I thought I would meet more revolutionaries in mental hospitals."

"No, not really. You're from Canada I heard. Ever heard of the FLQ? They want to make Quebec a separate country?"

The Canadian Bomber stared at the floor, as if under house arrest. He had heard of the FLQ. But he wouldn't say. He just stared at the floor, looking at me puzzled. It was a fake puzzled. Who the hell was he kidding? A Canadian Bomber who had not heard of the FLQ.

Sexy Sadie was more appealing. Although it was hard to get to know her, because every damn male on the ward was trying to get into her pants. She was sixteen, and had the innocent look about her, except for the eyes. The eyes said, "I know what you're all after, and you're not going to get it." When she left to go home, she said goodbye only to me. Because everyone else had tried to make her. I knew I couldn't. I didn't want to. So I didn't try. When she left, I got a nice big smile, and a good luck. Much more satisfying than a crazy macho pass that would have failed.

Shock treatment is crazy. You sit in a waiting room where the radio is constantly playing. You walk in, lie down, get a needle stuck up your arm, and count backwards from one hundred. As you get to ninety-four or so you feel a rush. Then you're never quite sure where you are after what seems like a good night's sleep. This is supposed to "help you." It does. You're so damn happy after it's all over, that you lose any thought of depression. You come back to the ward flying high like a kite.

Medication, on the other hand, well, you just don't notice it after awhile, barring extremely high dosages. You sit around and wait for it at eight, twelve, four and eight, put the cup to your mouth, swallow, and down it with water. You have a cigarette after it, and that's that.

Except once I thought they were giving me methadone.

I was beginning to think more clearly. I could *really* read now. No more eyes following the lines for hours, and not knowing what the lines meant. The pretty single nurse who talked me into the shock treatments said, "when you came in here, you just laid on your bed all day, and slept. Now you're talking to people. That's good. The shock has helped you a lot."

Knowing that I was getting "better", and having someone in authority who knew I was getting better helped a lot. The authority confirmed what I knew. But I could not know without the authority telling me. I could not know for sure.

United Autoworker Mike and I were sitting around drinking coffee one day. He had flipped because assembly lines and him just didn't hit it off. He and his wife just didn't hit it off anymore, either.

"You married?" asked Mike, making conversation.

"No, no," I replied, abruptly. "Never could find anyone who could put up with me. You?"

"Yeah. I've been married for five years."

"How old are you?" I blurted out. I had this thing about ages. I had to know everyone's age. I could compartmentalize people better that way.

"Twenty-three."

I looked around a little bit. I was never good at making conversation.

"Married right out of high school. I got a house, a car, and a wife who wants to divorce me. If only I had kept my cock in my pants."

"Um."

"Maybe I can get into welding or something. I can't take that damn assembly line anymore."

"Yeah, that must be fuckin' crazy. You make good money, the UAW is a good union..."

"Well, yeah, I'm getting sick leave for being here."

I hadn't thought about sick leave coming from the Union. I was thinking about political stands, opposition to the war, support for McGovern, what-have-you.

Conversation in mental hospitals ranges from the sublime to the incoherent. However, much of it centers around, "When are you getting out of here?" That is the most boring conversation in the hospital.

I got out. I don't know why. Two weeks later the voices were talking to me again. "They" were out to get me. I couldn't be perfect, so I didn't try to do anything. The fantasies started.

Crazy Joe Gallo came to see me once, after I was home. He wanted me to knock off the Son of Sam. I replied I could not, I was mentally ill. Joe said that the Son of Sam really wasn't all there, either. I felt better. I was crazy, but I wasn't going around blowing people's brains out, anyway. I was content to let my own naturally fry.

A friend of mine was watching television, and John Lennon, the East Coast Underground, and Caroline Kennedy were communicating with him through the television. He was going to be the fifth Beatle. I was impressed. He was going to be the fifth Beatle. I decided at this point that there is no justice in the world. John Lennon never talked to me through the television. How did my friend rate?

SUNDAY 28

5:00 SOUNDTRACK
Live, musical radio with Paul Wunder. This week, Paul's movie soundtrack selection will be The Captain From Castile. Also, rapping about the cinema; news, film music, movie reviews, interviews, LIVE phone-in.
8:00 NEWS REBROADCAST
9:00 PROGRAM ANNOUNCEMENTS
HERE OF A SUNDAY MORNING
Early and Baroque music with Chris Whent.
11:00 IN THE SPIRIT
Spiritual discussions with Lex Hixon and guests.
1:00 THROUGH THE OPERA GLASS
Rare recordings of rare operas, presented by Martin Sokol.
4:00 WELCOME TO OUR WORLD
Presented by Bill Lynch and the Urban Affairs Department.
6:00 PROGRAM ANNOUNCEMENTS
MISCELLANY
NEWS
With Ruth Shereff.
7:00 THE AUDIO EXPERIMENTAL THEATER PRESENTS: THE NOVA CONVENTION
The Nova Convention was a 3-day festival in homage to William S. Burroughs, which took place on Nov. 30 and Dec. 1st and 2nd. It was produced by Giorno Poetry Systems, Inc. Linda Perry and John Giorno have made recordings of the performance pieces and conversations which took place there, and have put them together to create this Audio Experimental Theater.
8:30 THE SUNDAY EVENING GOSPEL PROGRAM
Leonard Lopate presents the best of the musical form which has helped sustain the black community in this country for hundreds of years.
10:00 JAZZ SAMPLER
With Bill Farrar.
12:00 PROGRAM ANNOUNCEMENTS
MORE THAN HALF THE WORLD
Live radio with Judie Pasternak.

Our Fearless Leader explains the rules to a new volunteer.

MONDAY 29

5:00 CARIBBEAN CRUISE
Live radio with Beaumont Small.
7:00 THE MONDAY MORNING SHOW
Live radio with Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Folk music with Barbara Bernstein.
10:00 ANYTHING GOES
Broadway show music, presented by Paul Lazarus
12:00 PROGRAM ANNOUNCEMENTS
WOMEN'S STUDIES
Viv Sutherland brings you studies of the state of women in the world today.
1:30 ARE YOU LISTENING?
A program for an afternoon of singing and making melody in your heart. Presented by Michael Triolo.
3:00 PART OF THE ACT
Live radio with Lynn Samuels.
5:00 BREAD AND ROSES
With Tom Leykis. This month, the poor persons' guide to banking, investments, loans and interest rates.
6:00 SPECTRUM: CONVERSATIONS ABOUT AUDIO
Rodger Parsons gives advice about the latest glitches in stereo.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 COMMUNITY BULLETIN BOARD
7:30 NEWS
With Celeste Wesson.
8:15 THE 18 MINUTE GAP
A behind-the-scenes look at business and corporate strategies. Produced by Lindsay Audin.
8:30 BOOKMARK
Book reviews with Rick Harris.
9:00 EVERYWOMANSPACE
Women writers in Mexico, produced by Annette Walker.
10:00 THE LESBIAN SHOW
Presented by Eileen Kane.
11:00 TO BE ANNOUNCED BY THE PUBLIC AFFAIRS DEPARTMENT
12:00 PROGRAM ANNOUNCEMENTS
'ROUND MIDNIGHT
Roz Baxandall and Stuart Ewen are Leonard Lopate's guests tonight in a discussion about what has happened to the so-called development of a leftist consciousness in the sixties.

Dave Metzger,
keeping track of public affairs.

TUESDAY 30

5:00 SKYLITE
Live radio with Linda Perry.
7:00 THE TUESDAY MORNING SHOW
Live radio with Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Presented by Ted Pierce.
12:00 PROGRAM ANNOUNCEMENTS
CROSS-CULTURAL STUDIES OF WOMEN IN SOCIETY
Produced by Eileen Zalisk.
1:00 PSYCHIC EXPLORATIONS
Researcher Peter Jordan and guests will discuss the fields of psychic exploration.
1:30 SOUNDS OF BRAZIL
Brazilian popular music, with Mildred Norman.
3:00 NUANCES
Live radio with Pepsi Charles.
5:00 BREAD AND ROSES
The Day Care Action Coalition examines Montessori education.
6:00 SEVENTH INNING STRETCH
A sports talk and call-in program coordinated by Fred Herschkowitz. This week, Suiting Up For Rights: women in the Little League.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 HOT FLASHES
Women's news from Majority Report.
7:30 NEWS
With Celeste Wesson.
8:15 SCIENCE AND MEDICAL REPORT
Produced by Bob and Eileen Zalisk.
8:30 ILLUMINATIONS
Presented by Bill Lynch.
9:30 EAST SIDE/WEST SIDE
Community news with Annette Samuels.
10:00 THE RADIO
A serialized radio drama, produced by Charles Potter and David Rapkin.
10:30 JAZZ
Presented by Mike Neal.
12:00 PROGRAM ANNOUNCEMENTS
ON THE REAL SIDE
Live radio with Judy Simmons.

WEDNESDAY 31

5:00 EARTHWATCH
Live radio with Robert Knight.
7:00 RADIO CITY
Live radio with Sara Fishko.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Presented by Gregory Reeve.
12:00 PROGRAM ANNOUNCEMENTS
A PLEA FOR SURVIVORS: ELI WIESEL
Born in Transylvania, a survivor of Auschwitz and Buchenwald, Eli Wiesel is an author whose poetic style has touched millions. He was recorded at the 92nd Street YM-YWHA; produced for WBAI by Ira Leibin.
1:00 TO BE ANNOUNCED
1:30 ADVENTURES IN MUSIC
Presented by Bob Wood.
3:00 LIVE RADIO
Presented by Sol Yurick.
5:00 BREAD AND ROSES
Interlock. Tom O'Connor of the Prison Reform Task Force looks at the interlocking nature of crime, society, and the criminal justice system.
6:00 THE VELVET SLEDGEHAMMER
A women's magazine of the air, featuring Hot Flashes from Majority Report, news, interviews, and commentary. Produced by the Women's Department.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 THE GREAT OUTDOORS
Produced by Don Wade in cooperation with the New York-New Jersey Trail Conference.
7:30 NEWS
With Celeste Wesson.
8:15 AMNESTY REPORT
With Larry Cox of Amnesty International.
8:30 GAY RAP
Live discussions of issues concerning the gay male community, with David Wynyard.
9:30 ADRIENNE RICH:
AN INTERVIEW AND READING
Adrienne Rich is a poet. Her books include **Snapshots of A Daughter in Law** (1963), **Leaflets** (1969), **The Will To Change** (1971), and **Diving Into The Wreck** (1974), which won the National Book Award.
Her most recent book of poems, available from Norton, is called the **Dream of A Common Landscape**. A major American poet and outstanding feminist spokeswoman, Ms. Rich is also the author of many essays including **Women and Honor: Some Notes on Lying**, published in Heresies Magazine and available in pamphlet form, and a book **Of Women Born: Motherhood as Experience and Institution**.
This program was produced by Susan Howe. It was funded by a grant from the National Endowment for the Arts in Washington, D.C.
11:00 JAZZ
Presented by Dave Fenton.
12:00 PROGRAM ANNOUNCEMENTS
STONED AGE
Bruce Brown and Paul Wunder bring you the latest information on the world of drugs.

ADDICTION
Hyacinth Moncrieffe

I'm still up with the clock at dawn. Seccie and Peppie didn't work. Gosh I'm still gittery and it's still after three. There was a dalin little nurse on the floor, last time when I woke up at two. She gave me a shot of Seccie and Peppie. However! I can't remember her name right now. Oh—she is so dalin, that dalin sweet little thing.

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FREEDOM OF SPEECH

Recently, for the seventh time in as many years, the City Council here in New York held hearings on a potential gay rights bill, Intro 384, that would have banned discrimination against homosexuals in jobs, housing and public accomodations. Once again, the bill died in the Council's General Welfare Committee, this time by a vote of six to three.

WBAI's chief engineer, Bill Wells, subsequently wrote the following letter to his District Councilman on Staten Island:

The Hon. Anthony J. Giacobbe
City Hall
New York, N Y. 10007

Dear Mr. Giacobbe,

A few days ago this city saw once again the defeat of a bill before the City Council's General Welfare Committee that would have guaranteed basic civil rights to homosexuals. As a lifetime citizen of Staten Island and a member of your constituency, I am writing to express my profound regret at this action, and ask you to do all you can to ensure that the measure is brought before the entire City Council despite the Committee's recommendation A proposal that would greatly influence the quality of life and dignity of so many of New York's responsible citizens should not be left up to the opinions of such a small group of people most of whom have demonstrated a lack of reason, compassion, and altruism that is beyond my understanding of anything but deep-rooted prejudice, especially in light of the hours of eloquent, informed testimony for the bill.

Ever since the Gay Rights Bill was first introduced over five years ago, I've been in total support of its many legal, moral, and even spiritual implications, but this letter marks the first time I've written an elected official on the subject. Since I assume your decision whether to support a measure is influenced by citizen opinion, I, as a citizen, want to offer my rationale for backing Intro 384 in the hope that my reasoning may help the city's gay community.

I've heard the question often raised as to whether, in retrospect, it was ever wise to have enacted any civil rights law, and whether it would be unwise to pass yet another that would further restrict the rights, for example, of businessmen to hire whom they choose and landlords to rent to whom they choose. The problem is that unless we are prepared to rescind every present guarantee of human rights to oppressed minorities, the very absence of one group from the list is tantamount to a formal condonement of their oppression by society. Given that homosexuals who are open about themselves are discriminated against in jobs, housing, and other areas of life, and that covert homosexuals live in fear of losing their jobs, places to live, and their children, a gay rights bill is necessary if they are to be protected.

An effect of any civil rights law, enforced and given time, is to bring to society a greater understanding and acceptance of the group being protected, and in effect to teach society a sort of moral lesson it would not learn without being forced. It is this facet of a potential gay rights bill, the issue of moral sanction by government and society, that greatly worries its detractors, especially members of well-established, influential, outspoken churches which have traditionally been the bastions of morality and so-called "family values" in American life.

Ironic as it may sound, I am convinced that the primary source of prejudice against homosexuals is on religious grounds. The majority of testimony last week against Intro 384 came from conservative, orthodox religious groups. Around the country, defeats of gay rights ordinances were in cities where Catholic and Christian Fundamentalist churches have large membership and influence. Whatever extent to which we have a legal separation of church and state in America has little bearing on reality in this instance because prevalent religious teachings, which have been impressed since childhood, strongly affect the voting public who can and do influence government at the polls.

At the center of religious teaching is, of course, the Holy Bible, which, as particularly the Fundamentalists would remind us, contains scattered references to homosexuality calling it sinful, unseemly, an abomination, and a perversion of nature. Considering this, it is the absolute inerrancy of the Bible vis-a-vis the "will of God" that must be taken into question when contemplating the morality of gay activity from a Western religious standpoint.

I would answer othodox theologians by pointing out that the scriptures mention topics like the creation of man and demonic possession, the Biblical accounts of which we know beyond any doubt are untrue in light of modern science and reason. I would also point out that there are many different translations of these scriptures with differing contents that represent the historical and archeological work of many different editors. Most of us know only the most common versions because others have been dogmatically labeled as heresy by our churches. With regard to Biblical authors, I argue that our religious scriptures were written over a period of many millenia, by presumably all male authors, from many different countries, each of whom was almost certainly influenced by the customs of his people and his own personal background To say that this material is to be applied today verbatim, without question, is to be narrow-minded.

Having worked in Gospel radio for some time, I am continually amazed at the credulity of certain groups in blindly accepting doctrines they individually have never bothered to test against the real world. Throughout history, the dogmatism of politically, socially powerful churches has done more to stunt the growth of science and philosophy than any other institution. And they were successful at this intellectual repression because they admonished people not to question authority Even today, it is part of the teaching of every orthodox religion in America that our own insight is far inferior to that represented in the Bible, and that since the Bible is the word of God it is not to be challenged without consequences. There is a built-in deterrent to the questioning mind and new ideas.

I ask you to keep all this in mind as you hear religious groups protest agaisnt gay rights, and as you examine your own views on the subject.

Biblical arguments notwithstanding, many religious groups see homosexuality as a threat to the stability of the nuclear family. It is true, I think, that greater acceptance of homosexual relationships would suggest to many people possible alternatives to traditional family life, but, from the sociologist's viewpoint, there is certainly no credible evidence that this freedom of choice would cause any real decline in togetherness, worship, population growth, or the number of heterosexual families! The trend toward divorce unrelated to homosexual awareness is much more a threat to adults and children than is the sanctioning of a minority's lifestyle

Strongly linked to the moral issue and engendering even more concern among opposers is the protection of children from pro-homosexual influence. The general idea of saving our children from any permanent harm is one every caring adult will agree with, and the theme has unfortunately been used in hysterical and deceptive way by anti-gay activists such as Anita Bryant in Florida

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LETTERS CONT.

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If you want to call me long distance, I certainly wouldn't mind.

Your friend to be,
Name Withheld

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and State Senator John Briggs in California. As a person who cares deeply about the welfare of children, I am not concerned that otherwise "straight" young people seeing openly gay teachers, friends, relatives and other role models may turn to homosexuality. Not because I support gay rights, but because according to human psychology it does not happen that way. Basic sexual orientation is apparently set at very early ages, as gay peoples' life stories appear to bear out.

My concern is for the five to ten percent of our children who are growing up gay and who will be told their innermost feelings of affection are sick and wrong, and who will be hurt by self-hatred and peer rejection unless they are accepted. (I believe the history of psychiatry has taught us that it will be much less painful for these children to accept them the way they are rather than try to change them, even if we did have a way to tell which children were homosexual to what degree.) For the majority of our young people who will be heterosexual whether gays have civil rights or not, I am concerned that they grow up without hurting others, and with open-mindedness and acceptance of all types of kind people different from themselves.

My sincere moral conviction is that the quality of a loving relationship matters most, and that it is far more important *that* a person loves than *whom* that person loves. My spiritual conviction is that God is humanistic, not self-serving, and that love between any two adults is a God-given process not to be tampered with.

I trust what I've had to say has been met with more open-mindedness and fewer preconceptions than were similar arguments last week. Please feel free to share this with your colleagues in the City Council if you think it is worthwhile.

I would very much appreciate a reply to this letter when you have the time. Thank you.

Sincerely,
William A. Wells, Jr.

SEQUEL:

It has been a general practice of the New York City Council to automatically accept the recommendations made by committees it has appointed. One November 29, 1978, however, an attempt was made by some councilpersons to have Intro 384 considered by the entire Council. A vote was taken, and the measure again lost, 26 to 16. Councilman Giacobbe from Staten Island was among the 26. So much for humanism in the face of political expediency.

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"... brutal... sexist... this stuff is crap..."
M. Smith

"... slander!... a cartoon out of krokodil..."
- The Colberts

"... punk political cartoonist (?) ... neither funny nor constructive satire... a la McCarthy... offensive!..."
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HAPPY NEW YEAR

LINES WRITTEN IN CRAZY DESPAIR
(AU DESESPOIR FOU)

MIDNIGHT DRAWS NEAR AND DRAGS
WITH IT THE RITUAL MURDER
OF THIS ROTTEN YEAR
I SEE IN WILD INTOXICATED
VISIONS THE SPECTRE OF A GHASTLY
SCALPEL POISED ABOVE THE
STINKING CORPSE of 1978
AND AS THE BLADE BEGINS TO MAKE
ITS CUTS THROUGH THE
FRAGMENTARY BONES AND
CLOTTED BLOOD AND
PUTRESCENT GUTS ← VISCERA
OF THE SEVENTIES
I SIT IN THIS BACK ALLEY BAR
OF BROKEN DREAMS
AND THE QUIET SCREAMS
OF AGING (DECAYING) ONE NIGHT STANDS
POOLHALL FLOOZIES AND MYSTICAL
AND MOURN THE DEMISE OF
MY SWEET GONE YOUTH
BACK IN TENAFLY... DENVER
AH! TENAFLY!

(ANGUISH)?

2

SO THE CHICKEN SAID: "WHY AM I FEELING SO DOWN?" HA HA

3

HAPPY NEW YEAR

HOW IS IT POSSIBLE THAT I HAVE COME TO BE 30 SO PIOUSLY SOON? (I HATE, DESPISE THIS RANCID, FETID YEAR FOR MAKING ME 30)

4

SCUSE ME...

HEY MACK! PUT A LID ON IT!

NEW YEAR

5

AND YET, WHO AM I TO CRITICIZE A YEAR THAT SAW THE YANKEES COME BACK FROM 14 GAMES OUT IN JULY AND WIN THE WORLD SERIES?

JEEZ... THIS GUY DOESN'T STOP

6

HAPPY NEW YEAR

7

YANKEES... 14 GAMES OUT... WHY AM I THINKING ABOUT BASEBALL AT A TIME LIKE THIS?

8

YES! IT'S ALL BEGINNING TO MAKE SENSE TO ME NOW... I SEE GREAT PATTERNS EMERGING... THE YANKS... THE WINTER SOLSTICE... WHY IT IS A WONDERFUL LIFE AFTER ALL! HAPPY NEW YEAR!

WELCOME BACK TO THE ... WE!

THE CRITICS RAVE:

"... brutal... sexist... this stuff is crap..."
M. Smith

"... slander!... a cartoon out of krokodil..."
- The Colberts

"... punk political cartoonist (?) ... neither funny nor constructive satire... a la McCarthy... offensive! ..."
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